MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC *PUBLISHED SINCE 1880*

JULY 1958
35 Cents

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Published by Gainsburg-Shack, Inc.
119 West 57 St., N. Y. 19 Tel. CIrcle 7-4500

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Vol. CLVIII, No. 1
Whole No. 3355

MUSICAL COURIER. Published in 12 monthly issues January through December and annual directory issue January 15, by Gainsburg-Shack, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Single copy 35 cents; directory issue one dollar. Yearly subscription including directory issue—$3.50—Canada $4.50—Elsewhere $5.00. Two weeks' notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

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July, 1958
Seventy-eighth Year

nothing but

U.S. Music on Upbeat

The U.S. has more than half of the estimated 2,000 symphony orchestras in the world reports "Concert Music U.S.A. 1958," an annual survey recently published by Broadcast Music, Inc. Present total of 1,055 U.S. orchestras represents an increase of 955% since 1920, when there were fewer than 100 symphony orchestras in the country. Other facts in the survey: More money was spent in 1957 on concert tickets than on admissions to professional baseball games; more than 28 million Americans play at least one instrument (usually piano); 1957 had 158 summer music festivals, 77 more than in 1955; 7 operas a day are given somewhere in the U.S.

And from Washington comes word that the U.S. Information Agency is distributing a special "opera packet" to its 200 posts in 80 overseas countries. The packet, containing articles and pictures, tells the story of U.S. opera from 1735 to the present, points up its amazing growth.

Independent Concert Managers Elect Barrett President

At its annual meeting on May 20th, the Independent Concert Managers Association, Inc., elected Herbert Barrett of Herbert Barrett Management as its new President for the coming year. Henry Colbert, of Colbert - LaBerge Concert Management, and Kenneth Allen of Concert Associates, Inc., were elected Vice Presidents, and Miss Edna Giesen of Giesen and Boomer, Inc., and J. H. Meyer of Meyer Management Corp., Secretary and Treasurer, respectively. ICMA Directors are Messrs. Allen, Barrett, Colbert, David Libidins of David Libidins Independent Concert Management, and William L. Stein of William L. Stein, Inc., all re-elected from last year.

"Lost" Kurt Weill Symphony To Have N.Y.C. Premiere

Kurt Weill's "Berliner Symphonie"—written when the famous German-American composer was only 21—will be given its world concert premiere at New York City's Lewisohn Stadium, July 31. The one-movement symphony came to light in 1955 after having been in the possession of German musicologist Walter Fleischer throughout the years of Nazi rule and World War II. Composed in 1921, the symphony will highlight the Stadium's "All-Kurt Weill Concert" which will feature the composer's widow, Lotte Lenya, singing Weill's German and American theatre songs, and excerpts from "The Threepenny Opera."

Floyd "Wuthering Heights" In Santa Fe Premiere

Carlisle Floyd's new opera "Wuthering Heights" will be premiered on July 16 by The Santa Fe Opera in Santa Fe, N. M., with Phyllis Curtin, soprano, creating the role of Cathy.

Miss Curtin will fly directly to Santa Fe from Brussels, Belgium, where she will be appearing with the New York City Opera singing the title role in performances of Mr. Floyd's "Susannah."

Engaged to sing the role of Heathcliff is Robert Trehy, baritone, who has just returned to the United States from Germany, where he sang for four years with the Hessisches Staatstheater in Wiesbaden and the Badisches Staatstheater in Karlsruhe.

Others in the cast of eleven are: Regina Sarfaty, Loren Driscoll, Davis Cunningham, Mildred Allen, Nico Castel, John Macurdy, Elaine Bonazzi, David Beckwith, and David Dodds. John Crosby, Music Director of the Santa Fe Opera, will conduct, and Irving Guttman, Director of Opera for the Canadian Broadcasting Company, will be the stage director. The entire production was designed by Patton Campbell.

Management News

Columbia Artists' **Andre Mertens** returned on June 16 from a European talent scouting jaunt. . . . **Eastman Boomer** of Giesen & Boomer announces the addition to his roster of mezzo-contralto Beatrice Krebs. . . . **S. Hurok** honored on June 5 by the City Council of Philadelphia with a citation commending his achievements in promoting international cultural exchange. . . . **Ludwig Lustig's** list joined by Joan Carroll, coloratura of the NYC Opera Company. . . . **Mildred Shagal** of Cosmetto Artist Management off to London, Paris, Milan on business, Capri for vacation.

Members of the N. Y. PHILHARMONIC *greet Buenos Aires in an arrival scene which was duplicated in twenty other cities on their recent tour of Latin-America. Conductor Leonard Bernstein receives a special greeting from his Chilean-born wife, actress Felicia Montealegre.*

the news

Chris Nelson

Folk-singers FRANCES ARCHER & BEVERLY GILE *helped Theodor Uppman, Seymour Lipkin, Elena Nikolaidi and Zvi Zeitlin inaugurate NYC's "Salute to Summer Festival" last month.*

Composers

■ **Ulysses Kay, Norman Dello Joio, Howard Hanson, Peter Mennin** and **Roger Sessions** are the American composers who will visit the USSR this fall as part of the U.S.-Soviet Exchange Agreement. . . . The Ojai (Calif.) Festival Orchestra recently premiered two works by American composers: **Leo Smit's** Cappriccio for String Orchestra, and **Alexei Haieff's** Concerto for Piano and Orchestra. . . . **Roy Harris'** "Reverie and Dance" and **David Diamond's** "The World of Paul Klee' were both premiered recently by the Portland Junior Symphony, Jacob Avshalomov conducting. . . . **Johann N. Hummel's** "Concerto for Trumpet" was given its first Boston hearing on June 5 by the Boston Pops, with Armando Ghitalla as soloist. . . . **William Grant Still** has made a present of his orchestral piece, "The Little Red Schoolhouse" to the Philharmonic Orchestra of Chile at the request of the orchestra's bass player Ramon Bignon Guzman. . . . **Vittorio Giannini** following his successful "Taming of the Shrew" with another Shakespeare-inspired opera, "Love's Labor Lost," to be world premiered in August at the Peninsula Music Festival, Fish Creek, Wisconsin. . . . **Rebekah W. Harkness'** new ballet score, "Journey to Love," was premiered by the Marquis de Cuevas Ballet Company at the Brussels Fair, June 26. . . . **Aaron Copland** played two of his early piano pieces on NBC-TV's recent "The Subject is Jazz" program. Mr. Copland on jazz: "There's a lot of life in the old girl yet."

Artists: At Home and Abroad

Claudio Arrau helping Israel celebrate its 10th anniversary by playing recital tour there this summer. . . . **Mary Curtis-Verna** off to Augsburg, Austria, from Italy for a batch of Aidas. . . . **Berl Senofsky** to play the Beethoven Violin Concerto with the Boston Symphony at Tanglewood this summer. . . . Soprano **Saramae Endich** debuting with Santa Fe Opera this month as Fiordiligi in "Cosi fan tutte." . . . Met tenor **William Lewis** to be featured singing star of Sid Caesar's BBC-TV summer series in London. On same show, pianist **Earl Wild** to guest star and act as musical advisor, in addition to appearing with BBC orchestra. . . . **Elena Nikolaidi** leaves July 4 for a 14-week Australian tour. . . . **Julian Olevsky** to Chicago's Ravinia for the Tchaikovsky Violin Concerto, Reiner conducting. . . . **Frances Yeend** departed June 17 for European tour and debut at Verona as "Turandot." . . . Pianist **Andor Foldes** varied his recent European orchestral appearances by conducting orchestras in Frankfurt, Bonn, Brussels. . . . A blonde **Lily Pons** wafting to France and more work before her fall season opening in Chicago. . . . **Marcel Grandjany** off to California in August.

Adele Addison's just completed her soundtrack chore (Bess' singing voice) for Sam Goldwyn's film version of "Porgy and Bess." . . . **Seymour Lipkin's** Tanglewood week-end (July 12, 13) will highlight Lipkin and Lucas Foss in Mozart's Concerto for 2 Pianos. . . . American **Helen Laird** (to be the leading soprano at new Kassel, Germany, opera house) back in the U.S. for first time in 4 years for Caramoor Festival. . . . Soprano **Ellen Faull** (wife of Dr. Maurice Gordon) enjoying new role as mother to May baby Judith Sara. . . . **Van Cliburn** to play at Brussels Fair, July 4, under Ormandy and the Philadelphia Orchestra. . . . **Blanche Thebom** repeated her Dido in Berlioz' "Trojans at Carthage" for the gala 100th anniversary of London's Covent Garden. . . . **Richard Tucker** Israel-bound after his June 28 Lewisohn Stadium appearance. . . . **Ruth Slenczynska** climaxed her first S. American tour recently with 3 all-Chopin recitals at Teatro Colon in Buenos Aires. . . . Mezzo **Irene Dalis** in Berlin for "Boris Godounov" on June 26. . . . **Roman Totenberg** to record with Polish National Orchestra after his European tour with this group. . . . Soprano **Jeanette Scovotti** appearing with the Puerto Rico Opera Festival. . . . Met basso **Fernando Corena** to debut at Buenos Aires' Teatro Colon this month in "Don Pasquale." . . . First Lady of the Harp **Mildred Dilling** joining Chamber Music Group members **Julius Baker,** flutist, and **Alexander Kouguell,** cellist, for a July 13 Woodstock concert. . . . **Lucine Amara** off to Glyndebourne after her Puerto Rico performances in "Boheme," "Aida," and her first "Forza del Destino."

Summer Festival Notes

The 8th Annual **Connecticut Valley Music Festival** will feature duo-pianists Ernest and Miles Mauney at its July 10 opening. Other soloists throughout the summer: violinist Toshiya Eto, baritone Alfred Zega, pianist William Masselos. . . . After their final appearance at the **Jacob's Pillow Dance**

Violinist JULIAN OLEVSKY *relaxes at his Westport, Conn., home before flying to Chicago for an appearance at Ravinia under Fritz Reiner. Wife Yvonne and daughter Roxane share his admiration for Scherzo, their miniature Schnauzer.*

Festival in August, dancers Carola Goya and Matteo fly to New Orleans for appearance with orchestra. . . . Denver's **Red Rocks Music Festival** to feature Haydn's "Creation" (with Adele Addison, Mack Harrell) and "Die Walkure" with a Met cast (Margaret Harshaw, Heidi Krall, Albert DaCosta, Kenneth Smith, James Pease). . . . The 3rd annual Anchorage, Alaska, Festival of Music last month listed two symphonic premieres: Jacob Avshalomov's "Great Land" and Robert Crawford's "Alaskania." . . . Later this month Igor Gorin enacts his 8th consecutive Brigham Young in "All Faces West" at the **Ogden, Utah, Festival.** . . . Sparkling the 11th annual **Ventnor, N. J., Summer Music Festival** in August will be Anna Russell, violinist Berl Senofsky, pianist Stanley Babin, tenor Brian Sullivan. . . . The New York Pro Musica's summer schedule lists **Caramoor, Tanglewood, and the Stratford, Ont., Shakespeare Festival.** . . . **Chautauqua's** summer season lists American premieres of works by Benjamin Britten, Fernando Previtali, Peter Racine Flicker, debut performance there of young violinist Eric Friedman. . . . 10,000 young Mormons performed as dancers, singers and actors during two giant festivals in **Salt Lake City, Utah,** June 13, 14. . . . NYC's **Triboro Stadium** open-air opera season opened with "Aida" on June 27, celebrating Salmaggi's first staging of the Verdi opera at the old Hippodrome 25 years ago. . . . The newly-formed Boston Opera Group presented the American premiere of Offenbach's "Voyage to the Moon" on June 18-21 as part of the annual **Boston Arts Festival.** Singers were Donald Gramm, David Lloyd, Adelaide Bishop, Wilma Spence, Norman Kelley.

Conductors

■ Before leaving for Europe to fulfill a schedule as guest conductor, **Enrique Jorda** signed on for another five years with the San Francisco Symphony. . . . On June 9 **Alfred Wallenstein** conducted Hamburg's Neuddeutscher Rundfunk in Mahler's "Das Lied von der Erde," then flew back to the U.S. to be Musical Director for the Caramoor Festival at Katonah, N. Y. . . . **Donald Johanos,** associate conductor of the Dallas Symphony, made his European debut on May 31 with the Amsterdam Radio Philharmonia. . . . **Wilfrid Pelletier** conducted the opening July 1 concert of the N.Y.C. Lower East Side Neighborhood Association, with Mrs. Pelletier (Rose Bampton) as soloist. . . . **Rudolf Kruger** appointed Music Director of the Fort Worth Opera Association and Director of the Opera Workshop at Texas Christian University for 4th consecutive year. . . . **Fritz Reiner** will lead his Chicago Orchestra on an ANTA-sponsored European tour next summer. . . . Seattle Symphony Orchestra head **Milton Katims** conducted the Orchestra of Radiodiffusion Belge in the American Pavilion at the Brussels Fair, June 27. . . . **Robert Craft** conducted the U.S. premiere of Webern's "Five Pieces for String Orchestra" on June 2 at the Los Angeles Music Festival.

Participants in President Luben Vichey's recent party to celebrate new offices for NATIONAL ARTISTS CORP. *are: (l. to r.) Pianist-Humorist Stan Freeman; Mrs. Paul Latkanich, Chairman of Board of Directors of Manessan, Pa., Civic Music Assoc.; Greta Skoog, Regional Director; Seymour Lipkin, pianist; Helen Williams, Director of Services, Civic Concerts; Gabriel Banat, violinist.*

OBITUARIES

James M. Price, singer and vocal teacher, appeared in recital, oratoria and as soloist with major orchestras; for many years tenor soloist at Church of Incarnation; director of James M. Price Agency for singers and instrumentalists; Apr. 12, New York.

Leo A. Kempinski, 67, composer, conductor, arranger, organist, noted for composition of patriotic marches and background music for radio and films; May 24, Connecticut.

Gaston Dethier, pianist-teacher, 83, honor graduate of Liege Conservatory, concert organist with St. Xavier Church; Master of Music at the Juilliard Institute of Music; concertized with brother Edouard, violinist; pupils included Norman Dello Joio, Ray Lev, Philippa Schuyler; May 26, New York.

AN EDITORIAL

MR. RALPH BLACK, Manager of the National Symphony Orchestra, recently sent on to MUSICAL COURIER a copy of a speech delivered at George Washington University by Mrs. Harry J. Chernock of Falls Church, Virginia. We would like to quote a part of this speech:

"No one can possibly speak all languages, but music could serve as a universal language to aid in erasing many international barriers. . . . Music knows no race, creed or color. . . . Music teaches us patience, tolerance and endurance; it transcends all human emotions. . . . Most of us are familiar with the saying, 'A soft answer turneth away wrath.' If mere words are capable of such an attainment, think to what heights music can soar!"

As an example of what music *has* attained in the area of international relations, may we point with pride to three recent musical events: The triumph of Van Cliburn in Russia (when the cold war was momentarily warmed by a young American musician), the recent tour of the Philadelphia Orchestra in Russia (where music by American composers found generous acceptance), and the New York Philharmonic's just-completed tour of Latin America.

Perhaps this last event most strikingly illustrates the power of music to subdue international animosity and turn political defeat into cultural victory. At the outset of the Philharmonic's 12-country, 21 city tour, smoldering Latin-American resentment was fanned into action by the visit to Caracas, Venezuela, of Vice President Richard Nixon. So severe did anti-U.S. demonstrations become during this time that Federal troops were dispatched to insure the safety of the Vice President and his party. Into this explosive emotional climate, the New York Philharmonic moved on its *cultural* mission. The result was demonstrations of a different order and a positive public response described on the front pages of Latin American newspapers as "sensational," "unprecedented," "delirious." Ovations and honors were heaped on the orchestra and its conductors, Leonard Bernstein and Dimitri Mitropoulos, wherever they played. Whether in jam-packed auditoriums or in their radio and television appearances, the Philharmonic met only with the warmest response and the most pronounced respect from our Central and South American neighbors. New York's welcome home for its Philharmonic at the end of the tour was, then, not so much a case of hailing the conquering heroes as it was an acknowledgment of a brilliant achievement in the field of diplomacy and international relations.

The language spoken by the Philharmonic was the universal language of music, which, to return again to Mrs. Chernook's speech, "teaches us patience, tolerance and endurance; it transcends all human emotions." It is unfortunate that there is not a political language which can teach and accomplish half so much.

GID W. WALDROP

HENRY LEVINE

SCIENCE AND THE PIANIST . . . . . by HENRY LEVINE

IN the great ages of the past, particularly the Age of Pericles and the Renaissance, the great artist and the great scientist were often one and the same person. The builders of the Parthenon blended beauty with function. The geniuses of the Renaissance were great engineers as well as great artists. The magnificent palaces and cathedrals that they designed were structurally sound. From Helmholtz's research in acoustics, musical instrument makers learned many valuable facts. The latest improvements in tone production on records, radio, and television are based on the scientific discoveries of acoustics engineers.

Since science touches so closely on so many aspects of his art and has contributed so much to its development, it is therefore not fitting or sensible for the musician to assume either a superior or negative attitude towards science. In the acquisition of playing skills alone, science can offer helpful contributions.

In the past, as well as in the present, one learned to play by studying with a great performer or teacher who had acquired a working knowledge of instrumental technic. Some great performers who were "naturals" candidly admitted that they could not explain how they played. They were concerned not about means but about results. They were great coaches.

The student, however, was perplexed by the many contradictory theories of recognized authorities. Should it be high or low fingers, rounded or extended fingers, high or low wrist? Nice-sounding catchwords like "relaxation" and "weight playing" were intriguing, but their application was explained in vague terms and the results were often frustrating. When watching great performers, it was as difficult to unravel the mysteries of their technic as it was to explain the sleight-of-hand tricks of a magician. Some renowned players ventured explanations, but scientific investigation often proved their theories to be wrong.

It occurred to Otto Ortmann, formerly director of the Peabody Conservatory of Music in Baltimore and director of its instrumental research laboratory, that "the teacher, selling lessons in physiological mechanics, should at least know the tools with which he works." His book "The Physiological Mechanics of Piano Technique" is a mine of valuable information. Other writers also have undertaken scientific and revealing analyses of piano technic. Abram Chasins, in his book "Speaking of Pianists" writes this about Josef Hofmann: "His knowledge of muscular activity was of medical caliber, and he knew the mechanism of the piano more precisely than most professional regulators."

A scientific approach to the problems of piano playing is perfectly logical. Nature endowed the muscles with properties long before man became a pianist. Kinesiology, the science of muscular action, deals with these properties. Every teacher of physical education in schools and colleges must study kinesiology to qualify for a degree. I have found in this science the answers to many problems that beset the pianist.

The correct way to move a key, simple though it may seem, offers problems. Every player, from the rankest duffer to the greatest artist, must move the key in one way or another. But what are the fine distinctions in key treatment? The answer lies in a simple theory of physics—timing. The physicist will tell you that the proper way to move any object that is at rest is to start it off easily and to accelerate it smoothly. A sudden attack of the key makes it fight back, just as a car shakes when power is applied too suddenly. Accelerating the key smoothly is not simple because the key moves through only about a quarter of an inch and the action is over in a fraction of a second. Nevertheless, the ability to vary key acceleration for different dynamics is a skill that the great artist possesses either consciously or subconsciously. Here kinesthetics, which deals with the nature and quality of touch sensations, can help the pianist achieve the muscular sensitivity necessary for fine tonal discriminations.

Even tone quality, the hallmark of artistic playing, can be accounted for scientifically. The elements that go into good or bad tone quality can be analyzed, just as a chemist can analyze the ingredients of any substance. Again Otto Ortmann has given us a clear analysis of tone quality in his book "The Physical Basis of Piano Touch and Tone." Mr. Ortmann has shown, by experimental analysis, that a piano tone consists of pure tone and noises. The more pure tone and the less noise, the better the resultant tone quality. The noises, it was discovered, were made chiefly by the hitting attacks on the top of the keys, and by the thud at the bottom of the key.

Mr. Ortmann illustrated this at a meeting in New York City of the American Musicological Society. He played two records of a performance of a piano composition. One record was of the actual performance by the artist. In the other record, the tone element had been eliminated and only the percussive sounds were kept. The audience showed amusement and surprise that so much noise had crept into the playing.

Similar experiments were carried out by Dr. William Braid White, an authority on acoustics, with such cooperative guinea pigs as Vladimir Horowitz, Rudolf Ganz, John Powell, Alexander Siloti, Mischa Levitzki, and other well-known pianists. Each artist was asked to produce tones of varying quality and intensity. Dr. White took sound pictures of their tones. Such pictures, as the reader may have seen, resemble waves. With the help of an instrument called a harmonic analyzer, a tone may be broken down to its fundamental, overtones, and noise elements. Each artist described how he had produced his tones in rather poetic and romantic terms. But the tone pictures told the real story. Those tones that had the least noise sounded the best. Those artists whose approach to and through the keys produced the least noise gave the best tones. Accordingly the arm and hand motions that reduce the noise elements to a minimum are the desirable ones. To be

(*Continued on page* 30)

ON THE COVER

ROBERT MUELLER: Peripatetic Pianist

by Deanne Arkus

"DECENTRALIZATION — that's a key word in the music field today," Robert Mueller remarked as he reminisced the seven years since the success of his first piano recital in San Francisco set his career skyrocketing. "It's exciting to discover a responsive and appreciative audience in the smaller cities of our nation as well as in large cities where cultural opportunities are plentiful. The old bromide that 'everyplace west of the Hudson River is grass roots' just has no validity any longer. A citizen of a small town is as anxious as any sophisticated Gotham dweller to hear good music, to give new music a fair chance. And what could be more gratifying to an artist?"

With an average of 50 concerts a season, Mueller has had ample opportunity to study the tastes of audiences in all parts of the world. In the past year he has been applauded from London to Los Angeles, from Amsterdam to New Albany, from Copenhagen to Carnegie Hall. Noted for his "clean-cut technique" and the "poetic warmth" of his playing, he is equally at home in the classical or romantic schools and has a special flair for the modern idiom.

"The performer has a very serious responsibility when it comes to current writings, both in relation to the audience and to the composer," admits Mueller with the sincerity of a man devoted to music for music's sake and not just the purpose of a career. "It is up to the performer to help the contemporary composer voice his ideas for it is only through him that audiences can judge what the composer has to say. For this reason I try to include at least one modern work on every program."

Indeed Robert Mueller has gained a reputation for faithful, sensitive interpretations of contemporary works and has been sought out by composers to present their fare. It was Mueller who first presented Boris Blacher's Piano Sonata in New York and Leonard Ralston's Piano Concerto in California. He has also championed the works of Norman Dello Joio, Samuel Barber, Ellis Kohs and David Diamond, to mention just a few.

"Perhaps one of the most important things to realize about current musical writing," explains Mueller, "is that we are in a new age of idealism. The harsh dissonances and the arid spirit of disillusionment that followed World War II are not enough today. Modern writers do not have to be cynical and clever to be appreciated. There is a new passion and surge in music and a growing realization that the greatest realism includes tenderness and love."

A personable bachelor just past thirty with a genial smile that matches his easy going manner, Robert Mueller hails from Decatur, Illinois. His piano studies were with Moissaye Boguslawski in Chicago and with Egon Petri at Cornell University. He made his recital debut in San Francisco in 1950. World War II saw him through three years in the Army Air Corps, in which he qualified as a pilot and served as an instructor in navigation at two major California bases. During his service he gave recitals, played with symphony orchestras and was a favorite entertainer at Hollywood canteen shows. After discharge, he resumed piano study with Harold Logan in San Francisco and things began to happen. He gave a rousing New York Town Hall recital, became an active concert artist, won the San Francisco Music Critics Award for 1953 and the San Francisco Symphony Foundation Award of 1955, and having attained recognition as one of this country's foremost young pianists, went off to conquer the capitols of Europe.

A man of many interests, when he is not devoting his time to music, he enjoys participating in sports. His particular favorite is swimming. Mueller is also a shutterbug of the first order, and takes great pride in his collection of cameras and photographs. He has a Bolex motion picture camera of the type used on African safaris, two polaroid cameras, a German miniature camera for 16 millimeter stills, a stereo-realist camera for 3-dimensional results, and a Leica. The Leica he carries with him on tour and has taken photographs with it on four continents.

All in all Bob Mueller is hardly the stereotype of the brooding garret-exiled artist. He is an affable, unaffected young man who loves his work and as everything else, approaches it with "joie de vivre." In Mueller's words: "The work of a concert artist in trying to produce beautiful music is like mining for gold or diamonds. I'm told that of all the earth taken out of the diamond mines of South Africa, only one part in thirty-five million is diamond, the rest is blue clay. But the diamonds are worth it. It's much the same in music."

Here and There

By MARY CRAIG

■ **Belen Amparan,** whose deep-hued voice of contralto velvet has been noted in roles at the Met, will flaunt as Carmen under the Ohio sky in Cincinnati Summer Opera. She is scheduled for Ulrica ("Masked Ball") with the Philadelphia Civic Opera early in the fall.

■ That attractive "Young Man with a Horn," **Joseph (Joe) Eger,** alerted the River Hills district at the Katonah, N. Y., Caramoor Festival in June. One of the interesting works to be programmed was Britten's "Serenade" for tenor, horn and orchestra. **Jan Peerce,** who draws in the ticket-buyers from Moscow to Las Vegas and points North, East, South and West, acted the vocalist with Alfred Wallenstein conducting. Jan has just returned from triumphs (and whenever is it otherwise) in seven cities of Osaka, Japan, and the Festival on that Island. SRO plus repeat concerts (outselling the Leningrad Symphony on tour) and singing his way home via Hong-Kong, Manila, Hawaii. He tells us that the Japanese respond especially to Bach, Italian airs and contemporary American song.

■ Says the Nice-Matin press of that city, the demonstration after Franca Duval's "perfect Violetta," "recalled the Golden Age." Seems the cheering crowd outside the stage exit carried the Brooklyn-born soprano from the opera house to her domicile on their shoulders, pelting her with flowers. Rumor has it, Franca will sing in her home country sooner than you think.

■ **Eugene Istomin,** pictured herewith, hardly has a moment to catch his breath between plane flights. In the past couple of seasons, the young pianist (he's around 30) who has made a spectacular, and sterling, success since his teen-age debut with the Philharmonic and Philadelphia Orchestras, has filled committments too numerous to list here. Thirty concerts in Japan, followed by recital coverage of all "playing" spots in the Far East,

EUGENE ISTOMIN

including Indochina where he "broke the ice" for American artists in the new Republic of Vietnam, 45 concerts in Australia, continent-to-continent tours this year. One of his favorite engagements is the annual Prades Festival in which he is co-artist with Casals, as also in Puerto Rico. Eugene is on so busy a commuting schedule that he now has two "set" homes, a pied-a-terre in Paris and a New York apartment with his delightful hospitable parents. He has fun along with his intensive work: traveling with his telephoto camera and snapping "forbidden" shots is a hobby. He gets shot at occasionally (Macao for instance and the uncooperative soldiers) but takes it all with a smile as he does his taxing pianistic schedule. In the Far East as in America they say "Wonderful" is the only word for Istomin's performance!

Real-life husband and wife, Met baritone WALTER CASSEL *and soprano* GAIL MANNERS, *played the embattled lovers in a recent N.Y. City Center Opera production of "The Taming of the Shrew."*

■ **Maud Lorton Myers,** founder of the thriving Tulsa Opera, Inc., recently received another honor to add to her collection of eminent recognition awards. She is one of the few women named to the Oklahoma Hall of Fame; the ceremony being this April. "Lady Maud" is particularly happy over the recent success of her protegee, 19-year-old Bonnieray Elsey, a pupil at Sophie Newcomb College of Tulane University, who won a large New Orleans Opera award which, besides a cash prize, promises professional appearances.

■ Limpid-voiced **Gloria Davy** went to Berlin June 11th for a guest appearance with the Berlin Philharmonic. The young New York-born soprano has completed assignments as "Aida" in Dublin, Ireland, at the Brussels World's Fair and in recital at Milan's Teatro Gerolamo. May 30th she was heard in the Musica Viva concert with the Munich orchestra.

PRINCESS ATSUKO, *daughter of Emperor Hirohito, displayed her own keyboard prowess to pianist* WALTER HAUTZIG *after one of his recitals in Japan.*

■ It is almost impossible to list the current engagements for globe-circling **Blanche Thebom,** who on one day is singing in Moscow and the next in Minneapolis or at the Met. But we managed to pin-point one interesting date. The handsome mezzo went to London last month to sing for the Queen. Thebom was the Dido in Covent Garden's "The Trojans at Carthage," a role that she created in the 1957 revival. Also she appears as Amneris at Covent Garden and will give a recital in the American Pavilion at the Brussels World's Fair. In mid-July Miss Thebom flies to Buenos Aires for her performance at the Teatro Colon where she appears as Dalila opposite Ramon Vinay's Samson. Sir Thomas Beecham will conduct this event celebrating the 50th anniversary of the world-famed opera house.

THE NATIONAL SCENE

NEW YORK

CARNEGIE HALL

Paul Robeson, May 23, E—It was the second Paul Robeson concert in a month and the massive master looked out upon another audience that filled the hall to capacity. The Robeson voice is still a beautiful instrument. After 60 years of wear and tear, it retains much of the richness and drama that thrilled listeners in its heyday. It would be difficult to classify this performance as a standard song recital. It was actually "An evening with Paul Robeson," a most ingratiating host, who, while referring on occasion to a small book of notes, sang, recited, cracked jokes and lectured. One was overwhelmed by Robeson as an electric personality and he proved himself a powerful teacher. The evening's most absorbing vocal selection was not a song at all but the recitation from "Othello" in which Mr. Robeson injected the color and warmth that were missed in many of the other selections. But it must be said that the entire performance was a rousing one, that captivated, fairly hypnotized his audience. Using a microphone, Mr. Robeson sang folk and art songs in English, Russian, German, Hebrew and Chinese. Alan Booth was the excellent accompanist who also played a group of solo pieces. D. A.

TOWN HALL

The Greenwich Village Orchestra, Roy Rüsser, conductor, May 4, A—This enjoyable program amounted to a double debut: both the new orchestra and its young conductor appeared for the first time (Rüsser had previously been associate conductor of the 552nd Air Force Band and assistant conductor of the Columbia University Orchestra). The interesting, well-chosen program consisted of Ives' "The Unanswered Question," Mozart's "Musical Joke" (K. 522), Lou Harrison's Suite for Solo Violin and Solo Piano, and Respighi's "Botticelli Triptych." The orchestration and style of the works contrasted pleasingly, and the Harrison work, in which Anahid and Maro Ajemian were the fine soloists (they commissioned it in 1951), provided interludes of an especially piquant Eastern quality. The music gave Mr. Rüsser ample opportunity to prove his technical security and musical sensitivity; for the orchestra it was primarily a vehicle for delicate playing that atoned for occasional frank inaccuracies. It is too bad the debut could not have taken place in Greenwich Village; we eagerly anticipate, however, the program promised for the fall. J. L. B.

Ugo Di Dio, conductor, May 11, A—Making a large group of hired musicians play with sensitivity and unanimity is immensely difficult. That Mr. Di Dio was able to bring off his debut as well as he did was an accomplishment—he clearly did not have much time in which to homogenize the talents of his group. He chose a fascinating program of modern chamber music: Peter Warlock's "Serenade," Arved Kurtz's "Andante," Albert Roussel's "Sinfonietta," Walter Piston's "Fantasy" (here Benjamin Storch, English horn, and Edward Vito, harp, proved to be fine musicians), and Gian Luca Tocchi's "Arlecchino" (Mr. Storch joined the string group for this work, as well as David Weber, clarinet, and Frances Blaisdell, flute). After intermission, Mr. Blaisdell and the orchestra played Ernest Bloch's "Suite Modale," and the concert closed with Ralph Vaughan Williams' "Partita for Double String Orchestra." Mr. Di Dio would appear to be a sound technician and a sensitive interpreter, but even his illustrious program and fine soloists could not lessen the difficulty of judging him on the basis of a group of players for whom the notes caused so much trouble. J. L. B.

Dorothy Bullock, pianist, May 25, A—Dorothy Bullock, who has been heard here as soloist with the N.Y. Philharmonic at Carnegie Hall, made her recital debut in an excellent program of instrumental masterworks slanted heavily towards the romantic school of composition. She proved herself to be a gifted, well-schooled and technically skilled pianist. There seemed no hazards in the digital and dynamic facility that she maintained throughout on a high level. Her interpretations were intellectually conceived, giving due importance to design and stylistic values but, to some extent, discounting emotional color. The fine recital list included Mendelssohn's "Variations serieuses," Op. 54, Schumann's "Kreisleriana," and the eloquent "Gaspard de la nuit" of Ravel. The final number, the Tarantella from Liszt's "Venice and Naples" was played with pyrotechnical brilliance. M. C.

CARNEGIE RECITAL HALL

The American Recorder Society, May 25, E—This was an evening of exquisite musical experiences. There were many excellent players and the program was a delightful series of revelations that these little flutes are capable of immense variety in musical styles and instrumental combinations.

The program opened with a consort playing medieval and Renaissance dances and chansons and a Des Pres motet in eight parts. Martha Bixler's performance of a Sonata in D minor by Jean Baptiste Loeillet displayed astonishing technical facility but little sensitivity. Susan Thieman, soprano, and Ralph Zeitlin, alto recorder, performed a Handel aria and cantata with extremely satisfying skill and musicality. The first part of the program closed with a pleasing presentation of J. F. Fasch's Sonata in G Major, in which a transverse flute joined the fipple flutes.

The musical highpoint of the evening was Telemann's Fantasia in A minor, an alto recorder solo played by Bernard Krainis. Tui St. George Tucker's Sonata, which followed, utilized the ability of the recorder to make music of slim content at least striking in sound. Next, the Manhattan Recorder Consort presented David Raskin's "The Unicorn in the Garden," a sweet, sad modern work. Herbert Kellman, alto recorder, and Joyce Whittier Chaplin, piano, performed Harold Genzmer's Sonata with skill and sympathy but with possibly too much concern to keep the tempos well within their capacities. The Manhattan Consort closed the program with Three Dances by Hans Ulrich Staeps that carried liveliness and rhythm about as far as one might, adding a final touch to a finely-wrought panorama of recorder music. J. L. B.

Selma Mednikov, pianist, May 24, A—This recital clearly indicated that Miss Mednikov has had some excellent key-

board training. Her technique is clear and crisp and her approach to music is a serious one. Yet for an artist whose finger command has reached such heights of brilliance, it is surprising that her interpretations remain so shallow. Accurate as they are, they seem to go no further than the surface of the printed page, rarely expressing Miss Mednikov's personality or her interpretive sense. They cry for more imagination in phrasing and in coloration, a little less emphasis on the glories of finger fancy and more emergence into the character of each score. The program included two Bach Preludes and Fugues, Beethoven's Sonata in F, Op. 54, Theme and Variations, Op. 19, No. 6, by Tchaikovsky and pieces by Rachmaninoff, Alkan and Chopin. D. A.

STEINWAY HALL

Luciana Ricotti, pianist, June 3, E—Signorina Ricotti has a fine musical background. Upon her graduation from the Conservatory Giuseppe Verdi in Milan in 1951, she continued her studies at the renowned Accademia Chigiana of Siena and at Darmstadt in Germany. Sponsored by the Hon. and Mrs. Myron C. Taylor and a recipient of several scholarships, she came to the U.S. to continue her studies under Edward Steuermann at the Juilliard School.

Presented by the America-Italy Society, Signorina Ricotti began her recital with the Toccata and Fugue in C minor by Bach and continued with Beethoven's D minor Sonata, Op. 31, No. 2. Her playing was obviously hampered by nervousness and tension and also by the instrument, which was not of the usual Steinway standard. The offering of Arnold Schönberg's six piano pieces, Op. 19, testifies to the young pianist's artistic ambitions. On the credit side also was Ferrucio Busoni's "All'Italia," an effective piece which is rarely heard these days. Signorina Ricotti was at her best in Schubert's G major Sonata, Op. 78, particularly in the lyrical trio and in the finale, whose charm was brought out appealingly. J. B.

Asterios Matakos, accordianist - composer, June 4, E—Considering the squeeze-box stereotype that jades the accordian image, this recital by Asterios Matakos came as a revelation. Mr. Matakos is a serious artist. He treats his instrument with a respect that commands respect, and approaches his music with a kind of reverence. In mastering the intricacies of accordian playing, he has achieved a sound that is organ-like in quality and a smoothness of line throughout. The program that he chose was earnest, spiritual and just a little stuffy. Half of the works were by Bach, Perotin, Landino and Titelouze and the other half by Mr. Matakos. Although it seemed odd at first —Bach on the accordian—the resemblance to the organ sound and Mr. Matakos' faithfulness to the score eliminated any possibility of offense. The performer's own works were especially interesting in their free use of early Greek modes and Greek folk melodies. But with all the fine intentions, the program and even the accordian sound grew monotonous by the evening's end, for in each work there was little contrast of mood, content or tempi. The accordian has a colorful reputation and Mr. Matakos might do well to add a little brightness to his performances. With his musicianly approach, surely all would fare well. D. A.

KAUFMANN CONCERT HALL

Robert Rounseville, tenor, May 22, E—Mr. Rounseville presented a "Program of Lyric Theater," divided into five sections: Classical Theater (two arias from "Don Giovanni"), French Lyric Theater (excerpts from Lalo's "Le Roi d'Ys," Debussy's "Pelleas et Melisande," and Offenbach's "La Belle Helene"), Modern Opera (excerpts from Stravinsky's "Rake's Progress," Tamkin's "The Dybbuk," Strauss's "Ariadne," and Prokofieff's "Love of Three Oranges"), Light Opera (excerpts from "The Mikado," "Candide," "The Merry Widow," and "Song of Norway"), and Broadway Theater (excerpts from "Brigadoon," "Carousel," and "Kiss Me Kate").

Mr. Rounseville seemed more at home vocally and musically in the contemporary works, and particularly in the lighter excerpts. He negotiated the difficulties of the modern opera group with aplomb and accuracy, and projected their emotional and atmospheric content with intelligence and feeling.

Mr. Rounseville's vocal method is such that, quite often, notes in the top and upper middle give the impression of being just a hair's breadth under the pitch, a phenomenon which is particularly disturbing in Mozart. It must also be noted that for an artist of his standing and reputation he took an inordinant number of breaths in the famous and fiendishly long phrases of "Il mio tesoro."

This is quite an unusual way to build a program, and while it might be argued that so many operatic excerpts do not make a recital it seems to me that such a scheme is both artistically valid, but also of considerable educational interest, demonstrating as it does the tremendously wide range of musical styles which have been used in the lyric theater. Anthony Cristofaro was the excellent accompanist. C. E. R.

OTHER CONCERTS

St. Thomas Choral Society and Orchestra, St. Thomas Church, May 12, E; **Trudi Buxton,** pianist, Carnegie Recital Hall, May 19, E; **Memorial Concert honoring August Fraemcke,** Brooklyn Academy of Music, May 21, E; **John Brownlee,** baritone, Scottish lecture-recital, Town Hall, May 27, A; **The Charles Pope Choristers,** Town Hall, June 6, E; **Manuvideo Chorus, Memorial Recital honoring W. C. Handy,** Town Hall, June 8, A; **The Lyric Chamber Theatre,** Milton Rosenstock, director, soloists Adelaide Bishop, James Wainner, George Irving, Jeannine Masterson, Marijane Maricle and Jean Handzlik, Kaufmann Concert Hall, June 8, E.

CHICAGO

■ Following the welcome news of the Chicago Symphony Orchestra's six-week European tour in the late summer of 1959 comes an announcement that the Orchestral Association of Chi-

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Photo of Schnabel by Ilse Bing

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cago plans to spend $1,500,000 on the modernization of Orchestra Hall during the summer of 1959, to be completed for the opening of the 1959 season. Meantime, the Chicago Symphony has on its agenda a six-week Ravinia season and a pre-fall season tour to the East Coast between Oct. 6 and 20. The itinerary: Ann Arbor, Mich.; Cleveland; Syracuse, N. Y.; Genessee, N. Y.; Burlington, Vt.; Boston; New York City; Philadelphia; New Brunswick, N. J.; Washington, D. C.

■ The North Park College Choir, under the direction of conductor Donald F. Ohlsen, brought a large and justly enthusiastic audience to Orchestra Hall for the final concert of its 12th annual Spring tour. The choristers, completely dedicated to their song and exceptionally well-trained in precise attacks, true pitch and lovely tonalities, sang a program chosen largely from religious choral literature. Solo groups were admirably performed by tenor George Elia and organist Edward Mondello. Highlights were Scott's "The Creation" with Rev. J. Irving Erickson as narrator, and "The Face of Moses Shone" by Lee which closed the program impressively.

■ The Pro Musica Society of Chicago has announced a series of six concerts to be presented next season by the Pro Musica Trio and guest artists in the Arts Club of Chicago. The Trio (Nina Mesirow-Minchin, pianist, the Society's Musical Director Herman Clebanoff, violinist, and Leopold Teraspulsky, cellist) will have as their guests at the opening concert on Nov. 14 Julius Baker, flutist, and contralto Carol Smith, both members of the Bach Aria Group. Other guests will be the Juilliard Quartet on Mar. 3, and Barbara Leichsenring, soprano, who will sing a group of John Alden Carpenter songs on Mar. 12. On Apr. 17 the Trio will feature the prize composition of the Freund Trio Contest.

■ Leo Sowerby, in addition to his usual teaching at the American Conservatory, conducted two concerts of his compositions for organ, orchestra and chorus at the National Convention of the American Guild of Organists in Houston, Texas, last month. Other summer engagements to lecture, teach and direct include the Wa-Li-Ro Choir Camp in Ohio, at the Evergreen Conference in Colorado, at the school organized by the Joint Commission on Church Music in Garden City, L. I., and a lecture on "The Duties of a Church Musician" at the convention of the Canadian College of Organists in Ottawa in August. Marshall Turkin, whose setting of the 43rd Psalm for Double A Capella Chorus was premiered on May 25 by the Central Missouri State College Choir at Warrensburg, Missouri, under Dr. Ralp Hart's direction, will have another work premiered when his Ballet Suite for Orchestra is given its first complete performance this fall in Valencia, Spain, under Jose Iturbi's direction.

Chicagoans Abroad

Cara Verson, exponent of modern piano music, left in early May on her 24th Atlantic crossing to visit Florence, Switzerland, England, Scotland, and spend a week at the Brussels Fair. . . . **Oswald Jonas** is abroad on a grant from Roosevelt University for special research and writing in Germany and Austria, where he will also lecture at several universities. . . . **Alexander Tcherepnin** and family sailed on the Queen Mary, June 18, for Paris. On his agenda are recordings of a number of his works (including "The Lost Flute," a setting of Chinese poems for narrator and orchestra), solo and conducting appearances in Central Europe, and a repeat performance of his ballet, "Die Frau und ihr Schatten" at Trier, Germany, where it was premiered last season. . . . **Rudolph Reuter,** wife, and daughter sailed from Montreal, June 25, on the second voyage of the new Greek liner Arcadia. The Reuters will tour Germany, Austria, Italy, France and Switzerland, returning here in Sept. when Mr. Reuter will resume his teaching at the American Conservatory. . . . **Mme. Maria Hussa-Greve,** at the close of her summer teaching at Sherwood Music School, will leave for Vienna for her annual six-weeks visit.

DOSHA DOWDY AND RENÉ DEVRIES

PHILADELPHIA

■ Ordinarily there are lean musical pickings here between the closing of the Philadelphia Orchestra season and the return of the ensemble in summer dress at Robin Hood Dell. But this year there were three extraordinary visitors—Van Cliburn, the Moiseyev Dancers, and the Cleveland Orchestra.

The Clevelanders, who played for the first time in Delaware Valley at a suburban college several months ago, filled in the first two weeks at Robin Hood Dell while the Philadelphia Orchestra was in Europe. In their first two Dell concerts under George Szell, the Ohioans confirmed the initial impression of what an accomplished and disciplined ensemble they are.

If a Philadelphian can be chauvinistic about rating his own orchestra the "best," it is likewise good to acknowledge that the margin of difference between "best" and "excellent" is not very great; it surely is no news to MUSICAL COURIER readers that the U. S. is rich in first-rate symphony orchestras. Perhaps, like the New York Yankees and their "bench," the top talent can make a difference. The case in point: Szell switched from the "Daphnis and Chloe" Suite No. 2 to Tchaikovsky's "Capriccio Italien" because Richard Smith, his first trumpeter, was ill. At a Philadelphia Orchestra concert, the second trumpet chair would have assumed the solo role as a matter of course.

There is nothing but praise for Szell's sturdy, well grounded interpretations of the Fifth Symphony on the season-opening Beethoven program and Schubert's "Great" Symphony in C on the second night. The rockribbed first movement of the Beethoven set the mood for the entire work; the Schubert had becoming elasticity.

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Baritone ALFRED ZEGA *recently concluded his first tour of such European cities as London, Berlin, Hamburg, Munich, Amsterdam and The Hague, is now back in the U. S. to take up his duties as director of the Connecticut Valley Music Festival.*

It was so cold and windy the opening concert that even the mosquitos did not use their free passes. But it made no difference in Erica Morini's playing of the Violin Concerto. Tonally, technically and interpretively she was superb, dazzling particularly in the original version of the Joachim cadenza of the first movement.

Van Cliburn conquered this city as he conquered elsewhere, by his technical prowess and modest demeanor. Yet sober critics agreed that he is not a phenomenon; we have heard other young pianists as good, while not denying Cliburn's accomplishments or his rare fortune publicity-wise. One will indeed watch his artistic development in the next decade; he may well become a great pianist.

The Moiseyev Dance Company and two capacity audiences at our huge Convention Hall fell in love with each other. Such spectacular dancing of a folk variety has never been seen here. Such exchanges as the Philadelphia Orchestra and the Moiseyev Dancers are worth their weight in H-bombs.

■ The Philadelphia Lyric Theatre under Carl Suppa gave the local bow of "The Barber of Seville," by Paisiello. Except for suffering by inevitable comparison with the Rossini "Barber," the Paisiello work, following the same libretto and often using the same words, is well worth hearing and should be done more often (this was only its third American production, according to Suppa's research). There is a sufficiency of melodic arias and several pleasant ensembles.

Students of the University of Pennsylvania under the enterprising Jimmy DePreist put on a "jazz meets the classics" festival, with jazz and contemporary works by serious composers on the same programs. Jazz occupied more than half the time, but this admittedly biased observer votes for the "classics." SAMUEL L. SINGER

BOSTON

■ Outstanding in The Hub's spring season is the annual Boston Arts Festival that makes available free of charge to interested citizenry art exhibitions, ballet, theater, concerts, opera, lectures, folk dances and children's theatre in a crowded calendar which ran from June 6 to 21 this year. Tents are pitched in the Public Gardens adjoining the famous Boston Common, and a steady stream of visitors come and go during the day-long activities climaxed by an evening performance. All in all, this is an invigorating and exciting project, and much credit is due those who initiated and carried through such a worthwhile venture.

It was quite a list that Francis Sidlauskas, director of the performing arts area, presented this season. Chief interest, perhaps, was centered on the debut of Sarah Caldwell's Boston Opera Group which won general approbation for an amusing and witty adaptation of Offenbach's "Voyage to the Moon." Sarah Caldwell, Clyde Grigsby and Eugene Haun were responsible for the very free and humorous translation, and Miss Caldwell spent a busy time indeed staging and conducting the opera. Robert Fletcher designed the scenery and handsome costumes. With Merle Puffer coaching an excellent chorus, and with a competent orchestra at hand, the stage was set for some fine work by the singers: Norman Kelley, Donald Gramm, David Lloyd, James Billings, Wilma Spence, Adelaide Bishop, John King, Clifford Crowther and Mr. Puffer.

Among other festival events were a semi-concert version of "Peter Grimes" by the Chorus Pro Musica, Alfred Nash Patterson, conducting; Robert Joffrey's dance group from New York; and a performance of Handel's "Water Music" wit' Boston Symphony musicians under Richard Burgin's baton.

■ While the festival was in progress, the Jordan Marsh Company and Westinghouse jointly sponsored a series of events called "Salute to Boston—City of Music." Three busy days saw many amateur and school groups present some ten programs in the Jordan's Fashion Center, which served as an auditorium. The *pièce de résistance* was a concert presented by six young artists from five of the area's music schools or music divisions. Giora Bernstein, violinist (Brandeis); Buckner Gamby, pianist (New England Conservatory); Ingrid and Karen Gutberg, duo-pianists (Boston U.); Yong Soon Lee, soprano (Boston Conservatory); and Polyna Zagareton, soprano (Longy School) all did very well under the beneficent aegis of Deems Taylor. Basically, the idea of business and industry sponsoring young musicians is to be encouraged. If this opening gambit was far from perfect, enough was gained by listeners and participants to chalk it up as a worthwhile experience and one which will be repeated in other cities.

■ And, of course, this is the season when Symphony Hall undergoes its annual Spring metamorphosis, with gay pastel colors, flowers onstage, seats on the floor and capacity houses six nights and one matinee weekly to hear Arthur Fiedler and the Boston Symphony musicians and soloists play "the best of the lighter and the lighter of the best" in a way that has made the Boston Pops often imitated but never equalled! JULES WOLFFERS

CLEVELAND

■ The 26th annual Bach Festival at Berea's Baldwin-Wallace Conservatory again attracted overflow audiences for its five concerts. The festival this year was built around the St. Matthew Passion, heard in two performances on the last day of the Festival. It was conducted by George Poinar, musical director of the Bach Chorus and Festival Orchestra, and the soloists contributing their highly skilled artistry were: Glenn Schnittke, tenor; Donald Gramm, baritone; Mary Marting Pendell, soprano (returning after several seasons absence); Lillian Chookasian, contralto; Richard Krause, tenor; and Melvin Hakola, baritone. Cecil Munk, director of the Conservatory, conducted several cantatas and motets, and William McBride was in charge of motets by the A Capella Choir.

Two delightful diversions from the more serious Bach works were offered by the Baldwin-Wallace Opera Workshop, directed by Melvin Hakola and Leonard Treash. The Coffee Cantata and the Peasant Cantata, both conducted by James R. Lerch, furnished

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comic relief and were hailed with delight. In memory of Dr. and Mrs. Elroy Kulas and Mr. Harry Aiken, valued benefactors of the Bach Festivals, several motets and cantatas were presented. An interesting concert of Music by Bach Contemporaries and Predecessors was offered by violist Paul Doktor and harpsichordist Rafael Puyana. Works by Tartini, Giovanni Picchi, John Bull and Pietro Locatelli furnished a rich canvas of the period. Visitors from neighboring cities and states joined in paying tribute to the vision and devotion of the late Albert Riemenschneider, whose untiring efforts brought about these festivals. Next year's festival will be built around the great B minor Mass.

■ The Bernardi management presented an extra bonus in the wake of its season which had brought 22 major musical attractions to Cleveland. 7,000 spectators at the Arena cheered the celebrated Moiseyev Dance Company after an evening of sheer delight. It was an exciting experience to follow these earthy interpretations of folk dances carried to such a high degree of perfection. It was exhilirating, and the audience shouted its approval.

■ Cleveland's musical prodigy extraordinary, Kenneth Wolf, now an M.D. and doing medical research in Washington, D. C., still clings to his first love—music. An excellent pianist and a composer in his own individual, modern vein, he appeared in a joint recital with Josef Gingold, concertmaster of the Cleveland Orchestra. Presented by Mrs. Emil Brudno, he introduced his latest composition: Sonata in E flat major for violin and piano. He and Mr. Gingold then presented two Beethoven sonatas that were exemplary in their rendition.

■ The Musical Arts Association and the Cleveland Chapter Society for Strings are planning a string clinic for members of string sections of amateur and community orchestras in Northeastern Ohio. Four sessions are scheduled, with a faculty consisting of violinists Josef Gingold and Hyman Schandler, violist Abraham Skernick, cellist Ernst Silberstein, and bass Jacques Posell.

■ Under the sponsorship of the Cleveland Friends of Music, three contemporary works were presented at Western Reserve University by the Symphonia String Quartet (violinists Kurt Loebel and Elmer Setzer, violist Tom Brennand, cellist Thomas Liberti). The program: Harriet Payne's "Phantasy" Quartet, Ralph Matesky's String Quartet, and Herbert Elwell's stirring String Quartet, with Jane Corner at the Piano. ROSE WIDDER

CINCINNATI

■ The lull between the Cincinnati May Festival (of mixed memories and achievements) and the opening of the Summer Opera on July 5 has left Cincinnati music lovers with little to talk about except prospects for the coming symphony season, the first under the baton of Max Rudolf. In outlining the proposed programs for the 20 subscription concerts, Rudolf is apparently moving very cautiously. Cincinnati's solid background of Germanic traditions has weighted the programs heavily toward conservatism and the Teutonic school.

Nevertheless, there will be a wide variety of first Cincinnati performances, among them several Mozart staples, such as the G major (K. 216) and B flat (K. 319) violin concertos, the C minor (K. 491) piano concerto, the Beethoven Choral Fantasy for Piano, Chorus and Orchestra, and the Mendelssohn Concerto in A flat for Two Pianos and Orchestra. It seems unbelievable that these works have not been heard before in so firmly entrenched a musical community as Cincinnati. Mr. Rudolf must certainly mean that these are local first performances only for the orchestra, and not that they have never been played here by any of the city's many musical organizations.

Other local premieres concerning which there can be little doubt include "Encounter" by Charles Turner, Blacher's "Variations on a Theme by Paganini," Hindemith's "Philharmonic Concerto," "Dramatic Overture" by Gunther Schuller (a former member of the Cincinnati Symphony Orchestra's horn section) and Berwald's "Symphonie Singuliere" in C major. Two world premieres are found in the list: The "Crazy Horse" Symphony of Charles Mills, and "Africa" by Bernard Rogers. Two U.S. debuts will also

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The Fort Wayne (Ind.) Fine Arts Festival brought together Conductor IGOR BUKETOFF, *left, Flutist* ALBERT VERWEIRE, *center, and Composer* MARSHALL W. TURKIN *for a performance of Mr. Turkin's "Homage at Three Rivers" at the Festival's May opening.*

serve to brighten the season: Carl Seeman, pianist, will appear for the first time in this country at the 13th concert pair (Jan. 30, 31), while Peter Maag, two weeks later, will make his American conducting debut (Feb. 13, 14).

Soloists new to Cincinnati symphony-goers will be three pianists: Gyorgy Cziffra, Maria Tipo, and Stanley Babin. Sir John Barbirolli will act as guest conductor for one concert. Soloists whose popularity dictates their return includes Roberta Peters, Joseph Fuchs, Robert Casadesus, Ruth Slenczynska, Zino Francescatti, Artur Rubinstein, Michael Rabin, and duo-pianists Gold and Fizdale. Jose Limon and his Dance Company are scheduled, in addition to performances of the Bach Christmas Oratorio and Handel's "Judas Maccabeus." It looks like a richly varied schedule of programs, if not an ultra-modern one. In my opinion, it is a schedule that will appeal to the music lovers of Cincinnati.

LOUIS JOHN JOHNEN

SEATTLE

■ The Northwest premiere on June 3 and 4 of Gian-Carlo Menotti's "The Unicorn, the Gorgon and the Manticore" provided a significant and pleasant climax to the University of Washington's Opera Theatre season. This campus group has rescued Seattle from an otherwise dry operatic season, and the final offering was a credit to Dr. Chapple and all participants.

Martha Nishitani, prominent Seattle dancer and assistant stage director for the Opera Theatre, receives a great share of credit for her thoroughly researched and charmingly effective choreography. Whereas the initial Library of Congress performance was mimed, and the New York City Center dancers later performed it in classical ballet style, Miss Nishitani conceived of the dancing as movement attuned to the period of the score's story. She spent some time in New York at the Cloisters, studying medieval tapestries and doing intensive research on the period. As a result, the audience witnessed a kind of mime-modern dance interpretation completely evocative of the music's mood and every revelation of the foibles of human nature written into the work. Miss Nishitani also added a few characters only alluded to in previous productions and extended the dancing to cover orchestral interludes which, she felt, broke the dramatic action. Whether or not the innovations would receive Menotti's approval, the overall effect was most satisfying.

The chamber choir, directed by Miriam Terry, was of professional calibre and Dr. Chapple conducted the chamber orchestra excellently. James Crider and Larry Zirkel, costumers, met their challenge with spectacular success, particularly in devising the white unicorn, a devil-red gorgon and a lavender manticore. The other dancers, wearing their own heads, were gowned and suited in deep gray-green, giving a sweeping continuity to the staging.

■ Although Seattle does not yet boast of a summer music festival as such, its citizens and record influx of tourists will not lack for good summer musical entertainment. Spectacular Seward Park at Lake Washington will be the woodland scene of five concerts in July and three in August, while a Scandinavian festival will be given at Volunteer Park in town. The Seward Park concerts will include two orchestral-ballet productions, an afternoon of opera, a band concert, a salute to Israel with chorus and soloists, and a Rodgers & Hammerstein concert. Gustave Stern will produce and conduct for Music in the Park series.

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Edited by Herbert Glass. Reviewers: G. A. Devlin, Ken Henry, T. W. Thompson.

STRAVINSKY, DEBUSSY, RAVEL

Stravinsky: PETRUSHKA (COMPLETE). London LL 3018.

Debussy: LA MER, PRELUDE A L'APRES-MIDI D'UN FAUNE; **Ravel:** RAPSODIE ESPAGNOLE. London LL 3017.

Debussy: NOCTURNES; **Ravel:** MA MERE L'OYE. London LL 3019.

Debussy: LA BOITE A JOUJOUX, PRINTEMPS. London LL 1734.

ALL RELEASES ABOVE PERFORMED BY L'ORCHESTRE DE LA SUISSE ROMANDE; ERNEST ANSERMET, CONDUCTOR.

Debussy: LA MER, NOCTURNES; *CONCERTGEBOUW ORCHESTRA OF AMSTERDAM; EDUARD VAN BEINUM, CONDUCTOR.* Epic LC 3454.

The re-recording by London of many of Ansermet's performances calls for a re-evaluation of them alongside recordings of the same works by others subsequent to the Ansermet originals. The works, with one exception, have many fine performances now available, and a careful comparison reveals some peculiarities in Ansermet's style which gives preference in certain cases to the performances of other conductors. This third recording by Ansermet of the complete *Petrushka* is certainly the best. The clear, well-balanced performance is enhanced by superb sound and Ansermet doesn't assault us with overstrained dynamics. His *La Mer* is careful and impeccable, with amazing transparency of sound, yet it is like viewing the sea from a comfortable deck chair, while van Beinum's sea is surveyed from the prow of a schooner with the spray in your face. Van Beinum's *Nocturnes* are preferable to Ansermet's if for no other reason than the *Fetes,* which is earthy and unrestrained, where Ansermet's leisurely and precise tempos make it more a routine occasion than a special event. Also, van Beinum's *Nuages* are more cumulus and his *Sirenes* more voluptuous. The Concertgebouw as an orchestra has an edge over the Suisse Romande and this accounts for some gorgeous string and woodwind sound in the Epic recording. Those interested in this music should also hear Monteux' *La Mer* and *Nocturnes* with the Boston Symphony on RCA Victor LM 1939. It would be hard to find a better performance. Ansermet's older *Mother Goose* contained only the suite as Ravel transcribed it from his original four-hand piano pieces. The new recording includes the *Danse du Rouet et scene* which Ravel added as an introduction to the suite when he arranged it for ballet. It is elegant and graceful music, beautifully performed. Here Ansermet seems more in his metier. I am afraid I find the *Rapsodie Espagnole* prissy, with a metronomic precision alien to the music. The beautiful sounds he makes just aren't exciting. One only has to listen to Reiner's recent performance on RCA Victor to conjure up the most exotic and rhythmically sensuous pictures of this big Saturday night in Spain. The LP catalogue shows no recording of Debussy's early *Printemps* (which won him the Prix de Rome), and this flawless performance of the Busser arrangement of the work gives us a more complete picture of Debussy's formative stage of composition. The 1887 composition is in sharp contrast to *La Boite a Joujoux* of 1913, heard in its orchestration by Andre Caplet from Debussy's set of piano pieces for a children's ballet. It is not very important music, but attractive. Ansermet does them full justice. T. W. T.

PIANO AND ORGAN

Bartok: PIANO MUSIC; *GEORGE SOLCHANY, PIANIST.* Angel 45015. Included are works composed between 1908 and 1927: *Suite,* Op. 14, six *Roumanian Folk Dances,* 14 of the 79 pieces titled *For Children,* and 17 of the 153 pieces which comprise *Mikrokosmos.* Mr. Solchany is an impeccable technician and has a native feeling for the folk rhythms which animate most of the composer's keyboard output. These performances are driving and tense, yet never deteriorate into sheer display or percussive violence. The recorded sound is vividly alive.

Brahms: SONATA NO. 1 IN C, OP. 1, SONATA NO. 2 IN F SHARP MINOR, OP. 2, SCHERZO IN E FLAT MINOR, OP. 4; *EUGENE LIST, PIANIST.* Vanguard VRS-1016. Although these works were composed in his late teens, Brahms speaks in a ponderous and humorless voice. The piano writing has the over-developed muscularity of a weight-lifter, and requires an artist with a massive technique. Mr. List has this proficiency, and provides performances that are intelligent and understanding. His approach seems more deliberate than intuitive.

Mozart: PIANO CONCERTO NO. 20 IN D MINOR (K. 466); **Bach:** BRANDENBURG CONCERTO NO. 5 IN D; *PHILHARMONIA ORCHESTRA; EDWIN FISCHER, PIANIST AND CONDUCTOR.* Angel 35593. For sixty-eight years, since the age of four, Edwin Fischer has been playing the piano. The years have been kind to his technique, and rarely can one hear a more mature or lovely performance of Mozart's *D minor.* An unfailing musical instinct and a profound respect for Mozart contribute to playing that is exact, yet compelling in its lyricism. Mr. Fischer never shows off or strains for effect. With the same unassuming artistry, he plays the elaborate *cembalo* part of the *Brandenburg* so handsomely that the substitute of a modern piano for the original harpsichord leaves few scholarly regrets. The orchestral support, despite some straining in the climaxes, is generally good.

Mozart: PIANO CONCERTO NO. 22 IN E FLAT (K. 482); *PARIS CONSERVATOIRE ORCHESTRA; JOSE ITURBI, PIANIST AND CONDUCTOR.* Angel 35539. To its credit, this performance is sparklingly Mozartian. But the orchestra is, unfortunately, not first-rate. The strings produce a grating quality in the fast passages and are unsteady in the slow. Mr. Iturbi knows his Mozart, and plays with spirit and intensity of feeling. But sometimes the listener may feel that this is 33-speed spinning at 45; yet there is much that is musically persuasive and stylistically elegant.

Scarlatti: TWELVE SONATAS; *NINA MILKINA, PIANIST.* Westminster XWN 18697. Clean, delicate and agile playing by a London- and Paris-trained, Russian-born artist. The style may be over-pedaled for some tastes and a little too romantically conceived for others, but this is still effective Scarlatti.

Tchaikovsky: PIANO CONCERTO NO. 1 IN B FLAT MINOR; *MALCUZYNSKI, PIANIST; ORCHESTRE NATIONAL DE LA RADIODIFFUSION FRANCAISE, NIKOLAI MALKO, CONDUCTOR.* Angel 35543. Although over two dozen other pianists perform this work on other labels, this entry deserves attention. Malcuzynski's playing is technically sure and musical,

but somewhat hard-toned and overdriven in the bravura climaxes and emotionally cool throughout.

Bach: "ARNSTADT," "ST. ANNE" AND "GREAT" PRELUDES AND FUGUES; *E. POWER BIGGS, ORGANIST.* Columbia KL 5262. On this disc, the performer shares honors with his instrument. Mr. Biggs plays a four-manual organ, built in 1720 by Arp Schnitger, in St. Michael's Church in Zwolle, Holland. The instrument is capable of handsome color mixtures and varied registrations, which Mr. Biggs uses to illuminate Bach, not to display his own or the organ's prowess. The recorded sound has preserved all the color, brilliance and resonance. And the disc has an interesting two-page set of clear notes describing (and picturing) the town, the organ and the music.

Bach: ORGAN WORKS; *ANTON HEILLER, ORGANIST.* Epic LC 3462. Volume IV in a series of Bach's organ works, this disc contains preludes and fugues, fantasias and a trio. The performances are reliable, although the instrument used lacks the tonal variety and reverberating magnificence of the instrument on which Mr. Biggs plays this month.

Bach, Vivaldi and George Malcolm: MUSIC FOR 3 AND 4 HARPSICHORDS; *EILEEN JOYCE, GEORGE MALCOLM, THURSTON DART AND DENIS VAUGHAN, HARPSICHORDISTS; PRO ARTE ORCHESTRA, BORIS ORD, CONDUCTOR.* Angel 45022. For beauty and brilliance of playing, these virtuoso performances would be hard to beat. Malcolm's *Variations on a theme of Mozart for Four Harpsichords* exquisitely exploits every register and effect of four Goff instruments, and the result is real excitement in a modern piece which captures all the spirit and splendor of the baroque style. K. H.

NEW VOCAL RECORDINGS

RECITAL OF SONGS AND ARIAS BY RENATA TEBALDI (NO. 2). London 5394. Madame Tebaldi, ranging from Scarlatti through Handel, Rossini, Mozart, Bellini, Mascagni, Respighi to Davico (born 1889) and Tosti, treats her admirers to a stunning display of the human voice at its most felicitous. Her readings of these arias and songs are persuasive and apt. The glories of her voice are matched by the security of her vocalism and the penetrating identification of style each composer asks. Giorgio Favaretto is the sympathetic accompanist.

Mahler: SONGS OF A WAYFARER; **Brahms:** SEVEN SONGS FROM OP. 32; *DIETRICH FISCHER-DIESKAU, BARITONE, WITH THE PHILHARMONIA ORCHESTRA UNDER WILHELM FURTWAENGLER (MAHLER) AND PIANIST HERTHA KLUST* (BRAHMS). Angel 35522. Fischer-Dieskau performs prodigies of vocal-

DIETRICH FISCHER-DIESKAU

ism in both the Brahms and Mahler. *Opus 32* has nine songs, of which seven are sung here with the restraint that both the music and text require. The singer's taste is exquisite and he shapes each song from an inner conviction of its meaning. In the *Songs of a Wayfarer,* the gifted young baritone sings with a caressing, beckoning quality which asks that we invade with him these reaches of German romanticism. Wilhelm Furtwängler leads the orchestra in a shimmering accompaniment in the Mahler to add to a superb recording. G. A. D.

THE SYMPHONY

Brahms: SYMPHONY NO. 3 IN F MAJOR; *VIENNA PHILHARMONIC; RAFAEL KUBELIK, CONDUCTOR.* London LL 3010. THE SAME: *CHICAGO SYMPHONY ORCHESTRA; FRITZ REINER, CONDUCTOR.* RCA Victor LM-2209. Kubelik has a heavy hand and a halting beat which impedes the flow of this music, at least until the finale. With the plethora of *Thirds* around now, a worthier version is easy to find—for example the new Reiner version, which is a honey, if a bit slick. This conductor puts new life into the oft-recorded symphony and I rate his interpretation with the old Koussevitsky and the later Toscanini. Beautiful orchestral sheen on the Reiner, magnificently recorded.

Haydn: SYMPHONY NO. 94 in G MAJOR (SURPRISE), SYMPHONY NO. 99 IN E FLAT MAJOR; *VIENNA PHILHARMONIC; JOSEF KRIPS, CONDUCTOR.* London LL 3009.

Mozart: SYMPHONY NO. 35 IN D MAJOR (K. 385), SYMPHONY NO. 41 IN C MAJOR (K. 551); *ISRAEL PHILHARMONIC; JOSEF KRIPS, CONDUCTOR.* London LL 3002. Krips bestows a loving baton on Haydn and Mozart in these beautifully recorded performances. London's faithful reproduction shows the Vienna Philharmonic to be a superior instrument to the Israel Philharmonic, but Krips' readings mitigate the discrepancy. The Haydn is pure joy and merits special praise. The Mozart readings are up against formidable competition, but nevertheless are in the running with the best recorded performances.

Rachmaninoff: SYMPHONY NO. 2 IN E MINOR, OP. 27; *LONDON PHILHARMONIC ORCHESTRA; SIR ADRIAN BOULT, CONDUCTOR.* RCA Victor LM-2106. Ormandy's version is still far ahead of all others, unless you prefer a less emotional reading of this unabashedly romantic work. Boult and his orchestra are good. The last movement sags. Excellent sound. T. W. T.

THE BALLET STAGE

Adam: GISELLE; *ROYAL OPERA HOUSE ORCHESTRA, COVENT GARDEN; URI FAYER, CONDUCTOR.* Angel Album 3583 (2 discs). As even the most casual ballet fanciers know, *Giselle* is the foremost of Romantic ballets still in almost every company's repertoire. It is kept alive by such peerless ballerinas as Markova and Ulanova, and it is often the ballet through which such artists make their names as technicians, dramatic performers, and artists. A new disc restores the music's usual cuts, and gives the listener the ballet as the Bolshoi Theater Ballet performed it in London last year, with the Bolshoi's conductor Uri Fayer (formerly of the Russian Imperial Ballet) and the resplendent London Covent Garden orchestra. Although it is as dated as a tintype, the music has great charm, and is unquestionably written for dancing. This performance is sparkling and buoyant. There is no sentimentality, yet Mr. Fayer sensitively recreates the fragile legendary world of rustic swains and ghostly maidens who emerge from their graves at midnight to dance in eerie groves. This album is a must for balletomanes, for its completeness, authenticity, and musical distinction.

De Falla: THE THREE-CORNERED HAT; *ORCHESTRE NATIONAL DE LA RADIODIFFUSION FRANCAISE, EDUARDO TOLDRA, CONDUCTOR; CONSUELO RUBIO, MEZZO-SOPRANO.* Angel 35553. Unlike *Giselle,* this ballet does not depend on dancing and the dancer's art for its celebrity. It is handsome and self-sufficient as music. The conductor and soloist, both Spanish, convey the inner ardor and the inflections of their native idiom as perhaps few outsiders could. Miss Rubio's part, relatively small from the point of view of singing time, is nonetheless vocally demanding and well sung. The orchestra, in its many surges of brilliant sound, turns in an exciting performance. K. H.

Watch For expanded **Review of Recorded Music** pages in September's MUSICAL COURIER

THE INTERNATIONAL SCENE

RUSSIA

American artists continue to make news in Russia. Only a few short weeks after Van Cliburn's victory in the Tchaikovsky international piano competition, Soviet audiences have been treated to Leopold Stokowski conducting the orchestras of Moscow, Kiev and Leningrad; to the Philadelphia Orchestra, which began its 3-city Soviet tour on May 29; and to concert and opera performances by baritone Leonard Warren. Expected to make appearances also in the Soviet Union this year and next are Marian Anderson, Roberta Peters, Mattiwilda Dobbs, and Nathan Milstein. Below MUSICAL COURIER *presents critical reaction from the official "Sovetskaya Kultura" to the Philadelphia Orchestra and Leonard Warren.*

Kiev

■ The Philadelphia Orchestra has always been among the most talented interpreters of the classics, the works of Russian composers included. In Kiev, the hall of the recently opened Palace of Culture was placed at the disposal of the Americans. This is an enormous hall, yet at each of the three concerts given here it was packed to overflowing.

Eugene Ormandy immediately won the hearts of the exacting Kiev public and it was pleasant that each program of the Philadelphia Orchestra included one work by an American composer. Creston's "Song of 1942" profoundly moved and stirred the audience as it graphically conveyed the feelings of the ordinary American citizen during the war years. Profound philosophic thought permeates Roy Harris' Symphony No. 3. An interesting musical picture is conveyed by Aaron Copland's original "Quiet City," rendered with much poetic feeling.

The orchestra displayed its versatility in the "Pictures at an Exhibition" of Mussorgsky-Ravel. How many vivid, extremely rich colors were presented here! A great impression was made by the performance of Tchaikovsky's Fifth Symphony, although one would have liked greater breadth and solemnity in the finale. The audience was pleasantly surprised by the original, bold interpretation given Beethoven's Seventh Symphony. But perhaps the greatest impression was made by Ravel's picturesque second suite from "Daphnis and Chloe," the music of which is extremely complicated for both conductor and orchestra.

The tour of these talented interpreters — the Philadelphia Orchestra and its outstanding conductor — will long be remembered by the Kiev public who worthily appraised the high musical culture of the American people's envoys.

Moscow

■ Appearing on the Moscow concert stage and in the Bolshoi Theatre in "Rigoletto," Leonard Warren fully revealed his talents. Possessing a voice of rich, pleasant timbre, the artist makes free use of different vocal colors to depict different characters. A singer of great culture, he is sensitive to the style of each composition, finds the right colors in which to convey both the character of his hero and the qualities inherent in the composer's style. Splendid *cantilena,* brilliant *passagios,* delicate modulation of sound —all these we heard in the rendition of our American guest.

Warren's appearance in "Rigoletto" deserves to be mentioned in detail. He presents a masterful picture of the tragedy of the court jester. With what despair and anger he addresses the court flatterers, and at the same time what true warmth and tenderness permeate the scenes with Gilda. The character of Rigoletto can perhaps be described as lyrically tragic. In his interpretation, the singer adheres to precisely this musical principle.

Let us hope that this will not be last of the friendly meetings of American and Soviet performers, but, on the contrary, that they will continue to expand and promote strong cultural relations between the peoples of the USSR and the United States.

CESARE VALLETTI *in Rossini's "La Donna del Lago," the opening production of Florence's Maggio Musicale last month.*

VIENNA

■ The Austrian Broadcasting Corporation has been much interested in contemporary music lately and, in a week officially dedicated to "Musica-Nova," presented works by Schonberg, von Webern, Berg, Stravinsky, Bartok, Walton and contemporary Austrian composers Schiske, Erbse, Spitzmuller, Jelinek and Gielen. Our State Opera also has recently offered two examples of new operatic art in productions of Strauss' "Die Frau ohne Schatten" and Berg's "Wozzeck." Karl Boehm was the excellent conductor of both these works.

Milan's Teatro La Scala presented four guest performances of "Rigoletto" under the baton of Gianandrea Gavazzeni. Especially remarkable was the improvement in the singing of tenor Gianni Raimondi, whose brilliant, high tones came as a complete surprise. Aldo Protti was masterful in the title role, and Renata Scotto as Gilda and Fiorenza Cossotto as Maddalena were both excellent.

In three recitals of works by Bach, Scarlatti and others, Ralph Kirkpatrick proved himself an unrivaled master of the harpsichord and was enthusiastically received by the Viennese audience. Highlight of his programs was his interpretation of Bach's "Italian" Concerto.

■ The Vienna Festival Weeks opened on May 31 with a festive "Meistersinger" (Otto Edelmann as Sachs), and the second day brought two brilliant performances in the first European Choral Festival: Wolfgang Sawallisch conducting the Choral Society of Musikfreunde and the Vienna Philharmonic in Bruckner's F Minor Mass, and Sir Malcolm Sargent conducting the Huddersfield (England) Choral Society in Handel's "Messiah." The Huddersfield solo parts were sung to perfection by Elsie Morison, Norma Procter, William McAlpin, and James Milligan. The second Huddersfield program featured a rather shallow Fauré "Requiem" and an excellent interpretation of Walton's "Balshazzar's Feast" with James Milligan as soloist.

Wilhelm Backhaus and Nathan Milstein (the latter accompanied by Ar-

Young American conductor ANTONIO DE ALMEIDA *varied his duties as Musical Director of Portuguese Radio recently by conducting a Festival Week in Lisbon. On July 3 he will guest-conduct the Berlin Philharmonic.*

thur Balsam) each gave a marvelous Beethoven recital recently. The Viennese were struck by the fact that Backhaus' playing, even after two years of self-imposed retirement, has gained in clarity and objectivity.

■ Daniel Pollack, the young American pianist who won 8th place in the Tchaikovsky competition in Moscow, played his Russian prize-winning program in Vienna and was highly acclaimed by public and press. Mr. Pollack recently concertized in Leningrad, Riga, Kharkov, Stalingrad, Odessa, and also made recordings in Russia. Vienna's reviewers spoke of his eminent virtuosity and brilliance and his disguished feeling for style and form. He will now play in England, Italy, Holland, Poland and Austria.

GERHARD BRUNNER

At this point MUSICAL COURIER *wishes to apologize to Daniel Pollack for incorrectly printing his name in our May 1958 issue as "David Pollack."*

BERLIN

■ Walter Felsenstein's controversial production of "Tales of Hoffmann" at the East Berlin Komische Oper is still the most controversial opera production of the season. Although Offenbach conceived this work as an opera with spoken dialogues, none of the subsequent adaptations has been consequential enough to carry out this design. Felsenstein went back to the original play by Jules Barbier and Michel Carre, and his new libretto not only adheres to the dramaturgical structure of the play but uses the original dialogue translated into free German iambics. Offenbach's set musical numbers were then fitted into this structure. Thus a rather new work emerges.

The opera now starts with a spoken prologue by the Muse, who then changes into Niklaus, the young student. The scene in the wine cellar where Hoffmann awaits Stella, the prima donna giving her Berlin debut in "Don Giovanni," has been completely rewritten. We are introduced to a Hoffmann utterly disillusioned about love. He promises the students in the cellar that he will disillusion them, too, once they have listened to his experiences.

The Olympia act, now transferred to Berlin, proceeds in the usual way, although Spalanzani's obsession with physics and his strange relationship with Coppelius becomes clearer through the added dialogue. Olympia accompanies herself on the harp, but sings only one verse of "Les oiseaux dans la charmille."

The Antonia act follows next, but with a difference. Antonia, with feverish eyes, is presented as a haggard, obsessed, over-ambitious career woman, on the edge of hysteria. The action again follows the usual course, but all our former sympathy for Antonia is shattered. She is simply crazy.

After intermission, we move directly to Venice. The "Barcarolle" is sung by an off-stage chorus (never by Giulietta and Niklaus, who are, after all, deadly enemies). The rivalry between Schlemihl and Hoffmann is treated with full importance, culminating in a duel of breathtaking tension. The end is new, however: Dapertutto (here an Admiral) pours a liquid into the wine which stands on Giulietta's nighttable. He assures Hoffmann it is a soporofic meant for Niklaus, in order the Hoffmann and Giulietta should not be disturbed. However, Hoffmann and Niklaus decide to flee after overhearing Giulietta make fun of them, and Giulietta herself drinks the wine and is killed instantly.

For the last time we return to the cellar. The final bars of "Don Giovanni" can be heard, and after a while Stella appears. But Hoffmann is disgusted and, in a terrible outburst, curses all love. But the Muse (Niklaus changed again) upbraids him for deserting both poetry and his gift for making people believe in love. Hoffmann then awakens as if from a deep dream, rejects Stella, and seems to have undergone a spiritual rebirth.

The whole production is one of the most marvelous stage spectacles of our time. The singers perform like actors—whether they have to speak dialogue or sing—and every role is thoroughly outlined and integrated. Stage machinery and lighting perform miracles of exact timing. The Muse and Niklaus are performed by Irmgard Arnold; Stella, Olympia, Antonia and Giulietta by Melitta Muszely; Lindorf, Coppelius, Mirakel and Dapertutto by Rudolf Asmus; Hoffmann by Hanns Nocker. The conductor is Vaclav Neumann.

It must be admitted that the whole production now has little to do with opera. The production is more a play with just a bit too much incidental music. I vastly admire Felsenstein's genius as a producer, but I wonder if his place is on the opera stage. If he is really convinced, as he states in the program notes, that "music should be used only where the spoken word does not suffice," one cannot but advise him urgently to change for the straight theatre.

HORST KOEGLER

PARIS

■ The Paris season accelerated in May. The opening of the Bolshoi Ballet at the Opera was a gala of the first order and was attended by the artistic and social elite of Paris and numerous visitors from abroad. The program combined Prokofieff's "Romeo and Juliet" with the incomparable Galina Ulanova. Helping in the fabulous success of this group were the choreographer, Lavroski, and the excellent conductor Youri Fayer, who conducted the Opera orchestra.

Two Shostakovitch programs were given by the National Orchestra with the composer conducting several of his Fugues for piano and his two concertos for piano and orchestra. André Cluytens then conducted the first performance here of Shostakovitch's 11th Symphony. The reception by the audience was reserved, and the press severely criticized the evening.

■ At the Theatre of the Nation's the Glyndebourne Opera presented "Le

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Comte Ory" in the original French version—vocal and theatrical perfection. In their presentation of Verdi's "Falstaff," Geraint Evans showed his superb voice and exceptional gifts as a comedian. He is comparable to the unforgetable Stabile. The conductor was Vittorio Gui at the head of the Royal Philharmonic Orchestra, and the stage director was the imaginative Carl Ebert.

Also at theh Theatre of the Nations, the Leipzig Opera presented "The Condemnation of Lucullus," with a libretto by Bertolt Brecht and music by Paul Dessau—a curious combination of melody and mechanical sounds. The Germans then were followed by the Kabuki National Dance Troupe of Tokyo who were much admired for their delicate and imaginative staging.

After appearing in Bordeaux, the Philadelphia Orchestra gave an important concert in Paris, after which Eugene Ormandy was awarded the insignia of Commander of the Legion of Honor. Appearing also in Paris' busy concert halls this month were conductors Stokowski, Monteux, Dorati, and violinists Menuhin, Francescatti, and A. Gertler.

SUZANNE DEMARQUEZ

BORDEAUX

■ The festival season in France opens each year in Bordeaux which presents the greatest orchestra and international soloists to a large audience and presents either a new work or a little-known one. This year it was Verdi's "Don Carlos," which had not been given in France since 1894. Its success confirmed both the artistic and financial acumen of the organizers. The sumptuous costumes by Claude Perrier, and the staging by Roger Lalande were in the style of the great historic operas of the 19th Century. The cast was international and the singers had to sing their roles in the original French, which proved unfortunate in a few cases. La Scala's Ivo Vinco was an admirable Philip II and by far the most impressive artist on stage. The Dutch singer, Mimi Aarden, was very effective as Eboli and showed dramatic temperament and a magnificent voice. The Italian basso, Zerbini, and Jacques Lucazeaux from the Paris Opera were also applauded. Only tenor Nardelli was a disappointment, the role of Don Carlos apparently being too low for his voice. The excellent orchestra of Bordeaux and the choir were conducted by Alberto Erede from Milan.

■ The two concerts by the Philadelphia Orchestra were among the highpoints of the Festival. One admired anew the splendid sonorities, the perfect discipline and the feeling and style of this orchestra under Ormandy in a program where classical works were combined with two contemporary American compositions well known in this country: "Quiet City" by Copland, and "Louisiana Story" by Virgil Thomson.

Our great violinist, Francescatti, triumphed at the Grande Theatre, accompanied by the Philharmonic Orchestra of Bordeaux perfectly conducted by Fritz Rieger. And it is unnecessary to say that Artur Rubinstein triumphed when he gave a recital of works by Beethoven, Chopin, Debussy, and Ravel.

SUZANNE DEMARQUEZ

SWITZERLAND

■ Bela Bartok's First Violin Concerto, written in 1908, was given its world premiere at Basle recently, fifty years after it had been set down by a composer who, during this half century, became one of the outstanding musical geniuses of our epoch. The concerto, dedicated to the memory of a precious friendship, had been in the possession of a Hungarian violinist who, in turn, willed it to her favorite pupil, the young Swiss violinist Hansheinz Schneeberger. It was he who premiered it at Basle during the six-day Bartok Festival.

JACQUES SINGER, *musical director and conductor of the Corpus Christi Symphony, is now in S. America where he has been appointed musical director and conductor of the Buenos Aires Symphony Orchestra.*

As played by this young and extremely gifted violinist and conductor Paul Sacher, the distinguished leader of the Basle Chamber Orchestra, Bartok's concerto proves to be a marvelous find. Once the question of exclusive performance rights (for the moment held by Schneeberger and Sacher) is settled, the concerto should take its place on the programs of many outstanding violinists. Easier to approach than the composer's later works in the same medium, it speaks a language of post-romanticism, of an era when Bartok was not yet the bold revolutionary musician. The then 26-year-old Bartok wrote under the influence of Wagner, Strauss and Debussy, and delighted in making his instruments sing out in tenderness and passion, with arches of melody

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over a background of harmonious sonority, unrestrained buoyancy, and brisk rhythms. The two parts of the concerto (Andante sostenuto, and Allegro giocoso) show the assurance of a master, and the solo part is written with a thorough knowledge of the violin.

The performance was greeted with roaring acclaim and numerous curtain calls for Shneeberger and Sacher by an enthusiastic audience which included many music critics from abroad and Bartok's two sons. While the premiere was naturally the focus for the whole venture, it was generally acknowledged that the Bartok Festival was distinguished by coherency and careful preparation. Although all other selections (with the exception of the "Cantata Profana" for choir and orchestra) were fairly familiar to the public, the artists gave their very best and made listening to Bartok's inspired, individual music thoroughly enjoyable. His opera "Bluebeard's Castle" and the ballet "The Wonderful Mandarin" were equally well received.

The city of Basle, at the crossroads of German and French influences, boasts a special relationship with Bartok. Here, thanks to the friendship of Paul Sacher, he found assistance during most troubled and unhappy periods of his life. When his hate of tyranny made him flee his beloved Hungary in 1938, he found here a quiet asylum where he produced some of his most outstanding music. With this Bartok Festival, Basle has added to the honors, it has always bestowed on a great musician.

GISELLA SELDEN-GOTH

STOCKHOLM

■ After touring Russia for a number of weeks with tremendous success, the Philadelphia Orchestra arrived in Stockholm on June 5. The orchestra has been here once before, in 1955, but Ormandy has paid several visits to Stockholm and has conducted most Scandinavian orchestras. On its first visit here the Philadelphia Orchestra caused much pleased astonishment at its extraordinary quality. This year, however, it was evident that even this wonderful orchestra is still developing —and no wonder, with Eugene Ormandy as its regular conductor.

Our Philadelphia friends presented a varied and interesting program which began with Bach's Toccata and Fugue in D minor, in Ormandy's orchestration. This work is identified with the orchestra, and I doubt whether there is a musically interested person in Stockholm who has not heard the orchestra's famous record of this work. Next was Shostakovitch's Symphony No. 5—a symphonic thriller. This difficult work was played with elegance and excitement. Aaron Copland's "Quiet City" was the only American work on the program, and while it was played with great conviction, I do not consider it one of Copland's most outstanding works. The evening's piece de resistance, however, was Stravinsky's "Firebird" Suite, and I doubt if any orchestra in the world can play this work better. Tonal beauty and brilliance, plus Mr. Ormandy's poetic interpretation of this score, made one wish that Stravinsky could have been present to hear it.

It was most encouraging to again meet this excellent orchestra and its inspired director, and both will be welcome any time in Sweden.

ERIC DIEFENBRONNER

TORONTO

■ In a dramatic move for musical representation at the Brussels World's Fair, the Canada Council is sponsoring a special concert there by the Hart House Orchestra, Boyd Neel conducting, on Canada Day, Aug. 25. Glenn Gould and Marguerite Lavergne, soprano, will be the soloists. This is the first time, according to available records, that government money is sponsoring a mission of this type—a step which bodes well for the future.

■ The York Concert Society under conductor Heinz Unger had another excellent spring season with high spots including Alexander Uninsky as soloist in the Tchaikovsky 1st Piano Concerto, and the final, orchestral, all-Beethoven concert. Dr. Unger continues to confirm the opinion that in areas like Beethoven and Mahler he has few equals, if any peers, among contemporary conductors.

A thrilling performance of Vaughan Williams' "Riders to the Sea" was given by the Royal Conservatory School. Patricia Rideout, an alumna, donned student habiliments again to accomplish a *tour de force* in the key role of Maurya. As an opera, it in every way duplicated the dramatic impact of the original Syne one-act play. The rest of the program featured Hindemith's "There and Back" and Offenbach's early farce "Marriage by Lantern." The excellent orchestra helped make this the best public appearance of the Opera School in many years.

The Toronto Bach Society concluded its season at the Eaton Auditorium with three cantatas, one the delightful "Peasant," with Anne Stephenson and James Whicher as soloists. Glenn Gould, slated to conduct for the first time in Toronto, changed his mind and played the 1st and 6th Partitas instead. Curiosity still prevails as to how Gould will fare on the podium, but the audience was fortunate in hearing him at the piano. His performance surpassed all previous ones.

EZRA SCHABAS

BUENOS AIRES

■ The Colon Opera season opened on May 25 with a gala that marked the 50th anniversary of this theatre. The beautiful auditorium, glittering in gold, was packed by a large crowd headed by President Frondizi and his ministers. The opera chosen for this occasion was Puccini's "Turandot" and it was conducted with veteran assurance by Ferrucio Calusio. Inge Borkh gave a truly impressive per-

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formance in the title role. The new tenor Flaviano Labo, as the Prince, created a sensation with his flawless singing and unfailingly resonant top tones. Irma Gonzalez displayed engaging tonal beauty as Liu. Giuseppe Modesti, Victor de Narke, Nino Falzetti, Virgilio Tavini, Giulio Viamonte completed the cast of a first-rate production, which was enhanced by the magnificent chorus and the stage direction of Ricardo Moresco.

Our Autumn season had previously started with the Beethoven 9th Symphony conducted by Juan Jose Castro who achieved a truly moving performance in the Andante, Adagio and final movements. Castro drew some rich singing from the chorus but seemed to ignore his stellar quartet of soloists (Nan Merriman, Herva Nelli, Anton Dermota, Paul Schoeffler) who seemed to be disconnected from the performances in spite of individual hits here and there. On another night, in a long and exacting recital evening, Miss Merriman left no doubt that she is a great singer and consummate artist.

■ One of the most impressive events of this or any season took place when Pierre Monteux conducted the Colon Orchestra for the first time in fascinating interpretations of Debussy's "La Mer" and "L'apre midi d'un faune" and the complete "Daphnis et Chloe" with a chorus trained by Tulio Bonini. An all-Stravinsky program ("Firebird" and "Le sacre du printemps") brilliantly crowned the series. . . . The Municipal Orchestra has never been so responsive to the demands of their leader as they are to conductor Jacques Singer. . . . The National Orchestra launched its series with a cycle of modern music conducted by Juan Jose Castro. . . . Andre Vandernot scored a big success with the L.R.A. State Radio Orchestra.

The three concerts offered by the New York Philharmonic caused tremendous excitement here. All available seats had been sold out in advance in spite of the high prices, and at the final concert all attendance records were broken with countless standees. JORGE M. WHITE

Internationally-known soprano HELEN ALEXANDER *has recently completed a schedule of recital engagements in Europe. Among her appearances were concerts in London, The Hague, Copenhagen and other capital cities. Miss Alexander has been re-engaged for an extensive tour in the U. S. and abroad commencing in the Fall.*

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FORMOSA

■ *American conductor* THOR JOHNSON *is currently on a two-month tour of Formosa as a member of the State Department Advisory Committee on the Arts. Dr. Johnson is conducting the Taiwan Provincial Orchestra, Formosa's only orchestra, and holding conductors' workshops. The following comments from him were in a recent letter from Taipeh, Taiwan, dated June 9.*

It is impossible to realize that I have just begun my fifth week in this tropical island. The orchestra, made up of Taiwanese with Chinese, Malayans and others mixed, but not a single Westerner, is the most fascinating group of musicians I have ever met. Their instruments are impossible, yet they play with an enthusiasm that is transcendental. I wish you could see their faces. The expressions are sublime when they put their heads in their music. We rehearse in the shadow of an old Buddhist temple. The surroundings are primitive and the sights, sounds, smells cannot be described. Handel, Dvorak, Vivaldi, etc., take on a new meaning in such an area. Our rehearsal room is in the middle of a compound with people living in every square inch of space. At rehearsals, there are all kinds of people of all ages who stand at the windows, listening to these strange sounds with amazement. There are two excellent choruses both at work on different programs. I have been asked questions on every possible subject, as these people are so anxious for information. Our first concert is next Thursday, June 19. The program opens with Handel's Music for the Royal Fireworks, Dvorak's Symphony No. 4, and Vivaldi's Gloria for soloists, chorus and orchestra. I can frankly say I have never anticipated any concert as much in my life.

SCHOOL NEWS

By GID W. WALDROP

NATS Summer Workshops

Six workshops for vocal teachers, student singers, and choir directors will be held in as many different parts of the country this summer by the National Association of Teachers of Singing. Stretching from the University of Idaho and the University of Southern California in the West to the University of Connecticut and Emory University, Atlanta, Ga., in the East, and from Lawrence College, Appleton, Wis., in the North to Texas Christian University at Ft. Worth, in the Southwest, there is an accessible workshop for every part of the country.

The workshops and their directors are: U. of Idaho, Moscow, Idaho; Aug. 3 through 8; Glen R. Lockery, Director; Melvin H. Geist and John Lester, Co-Directors; Texas Christian U., Fort Worth, Texas; Aug. 1 through 15; Arthur Faguy-Cote, Director; John W. Brigham, Co-Director; Emory U., Atlanta, Ga.; Aug. 17 through 22; Ralph Errolle, Director; Max Noah, Co-Director; U. of Southern California, Los Angeles, California; Aug. 17 through 22; Ada Tilley Allen, Director; Jerold Shepherd, Co-Director; Lawrence College, Appleton, Wisconsin; Aug. 24 through 29; George F. Cox, Director; John Thut, Co-Director; U. of Connecticut, Storrs, Conn., Aug. 24 through 29; Philip Treggor, Director.

Among the notables on the various workshop faculties are included: NATS president, Dale V. Gilliland, Ohio State U.; NATS past-presidents, E. Clifford Toren, Northwestern U.; Richard De Young, De Paul U.; Aksel Schiotz, Ruth Miller Chamlee, Mario Chamlee, Robert Armbruster; Galen Lurwick, Burton Garlinghouse, John Raitt, Grace Leslie, Joel Carter, E. Clyde Whitlock; Robert M. Taylor, Archie N. Jones, Gene Hemmle, Radiana Pazmor, William E. Ross, Robert M. Taylor, J. Oscar Miller, Sonia Sharnova, Cameron MacLean, Louis H. Diercks, Dolf Swing and Elemer Nagy among others.

Puget Sound to Offer Degree In Church Music

Dr. R. Franklin Thompson, president, and Dr. Bruce Rodgers, director of the School of Music, of the College of Puget Sound announced recently the inclusion in the curriculum of a major in sacred music, which will be offered under the bachelor of music degree now given by the School of Music of the College. The degree will be offered with a concentration in either voice or organ, and can be taken in conjunction with a religious education minor. In charge of the sacred music program will be Dr. Charles H. Fisher, who holds the doctorate in sacred music from Union Theological Seminary.

FACULTY APPOINTMENTS

■ Yehudi Menuhin will join the faculty of the Manhattan School of Music in Sept. 1959, according to an announcement made on June 18 by John Brownlee, Director of the School. Menuhin will hold master classes in violin for advanced students.

■ Principal violist and assistant conductor of the Oklahoma Symphony Orchestra since 1948, and widely known as a music educator, composer and performer, Everett Gates has been appointed associate chairman of the Music Education Department of the Eastman School of Music, University of Rochester, it is announced by Dr. Howard Hanson, Director of the School.

■ A change in personnel in the Juilliard String Quartet has been announced by William Schuman, President of Juilliard School of Music. Robert Koff has accepted an appointment to the faculty of Brandeis University, Waltham, Mass., where he will be Director of Performing Activities in Music and Visiting Lecturer. Mr. Koff will be replaced by Isidore Cohen, distinguished young violinist.

■ Oberlin College Conservatory of Music, David R. Robertson, Director, announces the following new faculty appointments for 1958-59: DeVerre Moore, Assistant Professor of Woodwind Instruments and Music Education; John Dalley, Instructor in Violin, member of the Oberlin String Quartet; Arthur S. Howard, Instructor in Violoncello, member of the Oberlin String Quartet; Evelyn McGarrity, Instructor in Singing; Mary Ann Danenberg, Instructor in Pianoforte; Stanley Ballinger, Assistant to the Director; Elizabeth H. Olmstead, First Librarian.

■ George McKay, professor of music at the University of Washington, will be a Visiting Professor in the University of Southern California School of Music during the 1958 Summer Session, June 23-Aug. 1, Dean Raymond Kendall has announced.

■ Elliot Forbes is leaving his post as conductor of the Princeton University Glee Club to succeed G. Wallace Woodworth as leader of the Harvard Glee Club.

■ Sidney Griller, first violinist of the Griller Quartet—since 1949 artists in residence at the University of California, Berkeley—will assume direction of the University Symphony Orchestra, effective July 1, 1958, David D. Boyden, chairman of the Department of Music, has announced. The orchestra's present director, Piero Bellugi, assistant professor of music, has recently been appointed to lead the Oakland Symphony Orchestra for the 1958-59 season.

STUDIO NOTES

■ The 44th Annual Commencement program of the Professional Children's School was held June 6 at Hunter College Playhouse. Featured were dance, instrumental and song numbers by the school ensembles and by individual guests and students. The lengthy list of attractive performers offered a pleasurable two hours and although lack of space prevents detailed comment, there were some high spots that rate especial mention. Namely Theodore Chanler's vocal air "Moo is a Cow" colorfully delivered by Michele Farr (grade 2) with Lowell Farr at the piano; guest artist Evelyn Sach's singing of "The Hours Rise Up" (first performance) a composition of Walter Hilse, grade 12; and the brilliant pianistic work of Mark Jablonski, grade 12. Undergraduate awards were presented by Irving I. Schachtel, diplomas, by Helen Hayes. The School Chorus was heard in "Praise to the Lord" by Perkinson and "Worship" by Geoffrey Shaw. Ellen Shertzer, grade 12, was Mistress of Ceremonies.

■ Three artists from the studios of Beverly Peck Johnson were heard in recital May 28 in the music room of 9 East 72nd Street. A splendidly arranged program of songs, trios and

arias were offered by scintillating soprano Marie Traficante, Mignon Dunn, mezzo-soprano of operatic acclaim, and tenor Marvin Worden.

■ Caroline Beeson Fry, well known teacher of singing, commenced the annual summer sessions for students and teachers at her White Plains, N. Y., studios. The courses scheduled from June 16 to July 29 include individual and class lessons in voice, repertoire, sightsinging and harmony. On the 1958 faculty are Martial Singher, Otto Lehmann, Varena Kossodo, Mildred Payne, Fred W. Henry, with Mrs. Fry as director. Instructive and interesting recitals will as usual highlight the sessions.

AWARDS

■ The New York University Medal was presented to Mlle. Nadia Boulanger, music teacher of a generation of noted artists and composers, at a concert and reception in her honor at N.Y.U. on Apr. 25.

■ Dramatic soprano Eileen Farrell received the honorary degree of Doctor of Humane Letters at the June 1 Commencement exercises of Wagner College, Staten Island, N. Y.

■ Leonard Bernstein has been chosen to receive Columbia University's Alice M. Ditson Award for 1958 for his work in the advancement of "the interests of American music and musicians."

■ The National Federation of Music Clubs' second annual award of $1,000 for the individual or organization accomplishing the most for American music abroad during the preceding concert season was presented to the Westminster Choir, Dr. John Finley Williamson, conductor. The choir gave 147 concerts featuring American works in 22 countries. Honorable mention was given to the Cleveland Orchestra, George Szell conductor, and conductor Thomas Scherman.

■ Mrs. Clarence A. Warden, founder and president of the Academy of Vocal Arts, received the Fame Award presented by the Advisory Council of the 20th Philadelphia Fete on Apr. 26. The Friendship Fetes are sponsored by Women's Clubs in Philadelphia and each year an outstanding woman, or group of women, is honored for unusual achievement in national and international affairs, or in a great humanitarian cause.

■ Outstanding music students in colleges and graduate schools throughout the country will be given awards of special recognition by the American Guild of Musical Artists. The AGMA awards will give winning students union membership when they begin pursuing a professional career in fields of opera, ballet, concert and choral singing.

■ The Rochester Civic Orchestra and its conductor, Dr. Paul White, for the third consecutive time were given the Award of Merit in the 1958 Parade of American Music under the sponsorship of the National Federation of Music Clubs.

Prize-winning composers VIRGINIA VILLINES, *left, and* GRACE BUSH *were honored at a recent concert of the Mary Carr Moore Manuscript Club in Hollywood, Calif. Program Chairman Raymond McFeeters acted as accompanist in the presentation of some award-winning songs.*

■ Jack Hamilton Beeson, Ezra Laderman, Attilo Joseph Macero and Jan Meyerowitz have received 1958 Guggenheim Fellowship Awards for musical composition. The awards are made annually to persons who have demonstrated the highest capacity for original research and artistic creation.

■ Lani Kamiki Smith, graduate student of the College-Conservatory of Music of Cincinnati and Charles Wuorinen have been named co-winners of the Josef Bearns Prize for Composition given through Columbia University.

■ The Prize of $200.00 offered by the H. W. Gray Co., Inc., for the best composition for organ submitted to the American Guild of Organists in the 1958 contest has been awarded to Mr. Ivan Langstroth of New York City, for his "Toccata in A Major."

■ Carmen Coppola of Great Neck, Long Island is the winner of the 1957 Music Composition Contest sponsored by the Friends of Harvey Gaul, Inc., for a march dedicated to the Pittsburgh Bi-Centennial. Mr. Coppola was awarded $300.

■ Mlle. Nadia Boulanger received an honorary Doctor of Music degree from Southern Illinois University on May 18 at the Midwestern Composers Symposium.

■ Recipients of scholarship awards in this year's Los Angeles Artists of the Future Youth Voice Contest are Bert Lindsay, Justeen Widoff, Nancy Weaver, Mary Lou Keller, Kenneth Hyde and Michael Costi Di Stefano.

■ Israeli violinist Shmuel Ashkenasi, 17, a student of Efrem Zimbalist at the Curtis Institute, won the $2,000 first prize in the annual Merriweather Post Contest sponsored by the National Symphony Orchestra.

■ Risë Stevens headlined a panel of eight distinguished Americans who received honorary doctor's degrees at the commencement exercises of Hobart and William Smith Colleges, June 15.

■ Samuel Barber was awarded the Henry Hadley Medal by the National Association for American Composers and Conductors at its annual awards reception on May 20. Citations of merit were given to Mabel Daniels, Mme. Rosina Lhevinne, Thor Johnson, Julius Rudel, Randall Thompson and Guilermo Espinosa.

■ Howard Mitchell, conductor of the National Symphony, was presented the Fund for Second Performances prize, a cash award to the conductor of an American symphony who in one season has given repeat performances to the largest number of sizeable contemporary works which were premiered by him in the preceding five years.

■ The first prize in the International Contest for the Interpretation of French Song was won in Paris by American Ginia Davis.

■ Prizes totaling $11,750 have been awarded to 11 young American composers in the 6th annual Student Composers Radio Awards sponsored by BMI. Top cash award of $2,000 was made to Ramiro Cortes and a $1,500 prize was awarded to William Bayard Carlin for a string quartet that also received the $500 WQXR prize. Other winners: Frank Campo, Jack Kimmell, Donal Michalsy, Henry Onderdonk, Seymour Altucher, Paul Glass, Robert Lombardo and Richmond Browne.

■ The final audition for the 1958 Michaels Memorial Music Award will be held at the regular concert of the Grant Park Symphony on Aug. 1, Milton Katims conducting. Competing artists are pianists Agustin Anievas and Olegna Fuschi and violinist Charles Treger.

Oliver Daniel, director of contemporary music projects of BMI, will be made a professional life honorary member of Phi Mu Sonfonia of America at its National convention in Cincinnati on July 12.

The John Hay Whitney Foundation has awarded Opportunity Fellowships

to pianist Armenta Adams, singers Grace Gumbry and Carolyn Stanford and composer George Walker.

David Ward-Steinman, 21, has been granted the $1300 Kate Neal Kinley Memorial Fellowship in fine arts by the University of Illinois for composition study in Europe.

The $1000 annual Chopin scholarship award of the Kosciuszko Foundation has been won by Marek Jablonski, 18, a student of Mme. Rosina Lhevinne at the Juilliard School of Music. Another Juilliard student, David Kaiserman, received honorable mention.

Mischa Elman was awarded an honorary Doctor of Music degree from Combs College of Music in Philadelphia on June 11.

CONTESTS

■ Nadia Boulanger, Rudolph Ganz and Alexander Tcherepnin will act as judges for the international chamber composition contest in Chicago. Awards: $500 and a premiere performance by the Pro Music Trio.

■ The International Singing Competition will be held in Toulouse, France, from Oct. 5-12. Deadline for application is Sept. 20.

■ Applications are now being accepted by the Blanche Thebom Scholarship Foundation for its annual $1,000 award to an aspiring singer. Deadline: Oct. 31.

■ At its San Diego convention in April 1959, following the 23rd Biennial Young Artists Auditions, the National Federation of Music Clubs will present $1,000 awards in voice, piano, violin and chamber music.

■ From Sept. 6-10 the Fifth International Vocal Competition will be held in Hetogenbosch, Holland.

■ The 14th Annual George Gershwin Memorial Contest for the best orchestral composition by a young American composer will close Aug. 31. Prize: $1,000 and premiere by the N. Y. Philharmonic.

■ A contest to discover a new American opera will be sponsored jointly by the Artists' Advisory Council of Chicago and the New York City Opera. A two-part cash prize of $2,000 to the composer and $1,000 to the librettist will be awarded by the Artists' Advisory Council with The New York City Opera producing its world premiere, providing the contest reveals a work deemed worthy of production. Deadline for submission of librettos is Dec. 1, 1958, and for the complete opera June 1, 1960. Full details may be obtained by writing to Mrs. William Cowen, President, Artists' Advisory Council, 55 East Washington St., Rm. 201, Chicago 2, Ill.

NADINE EISNER, *soprano, and* RAYMOND MICHALSKI, *bass, with their teacher,* ROSALIE MILLER, *at the Studio Club in New York, May 28. With Armen Boyajian at the piano, the young artists offered a program of classic and operatic airs, lieder of Brahms and Strauss, and songs by contemporary composers.*

■ The Marian Anderson Scholarship Fund is now accepting applications for its 1958 $1,000 Award and other scholarships to be presented after auditions in the early fall. Any singer between the ages of 16 and 32 may apply. Inquiries should be directed to the Fund, 762 South Martin St., Philadelphia 46, Pa.

■ LADO Inc., a non-profit group of women dedicated to furthering music, has announced a new composition contest carrying an award of $500 to the winner. The contest will be administered by the National Association for American Composers & Conductors, and details may be secured by writing to LADO in care of NAACC at 15 W. 67th St., N. Y. C.

■ The next Marguerite Long-Jacques Thibaud International Competition will take place in Paris from June 15 to June 29, 1959. It is open to young pianists and violinists of all countries born between 1927 and 1944. For all information write to The Secretary General for the Competition, 46, rue Molitor, Paris 16.

■ Capital University Chapel Choir Conductors' Guild annual anthem competition is open to all composers. Anthems should be suitable for average church choir. A $100 prize will be offered. The contest closes Sept. 1. Write to: Everett W. Mehrley, Contest Chairman, Mees Conservatory of Music, Capital University, Columbus, Ohio.

■ Northern California Harpist's Association will offer a cash prize of $300 for a harp solo or for a work for harp in a solo capacity in combination with one or more instruments. Entries will be received by Yvonne LaMothe, Award Chairman at 687 Grizzly Peak Blvd., Berkeley, Calif., until Jan. 5, 1959.

■ An award of $500 will be given by radio station WQXR, New York, to be added to other prizes for the best chamber music composition submitted in the 1957 Student Composers Radio Award conducted annually under the auspices of BMI.

■ The Seventh International Music Competition will be held in Munich, Germany, from Sept. 5-16. The Deadline for application is July 1. It is open to vocalists, instrumentalists and ensembles. The International Competition for the Interpretation of Works for String Quartets sponsored by H. M. Queen Elisabeth will take place in Liege, Belgium, in Sept. 1958. Deadline for application is July 31. The Eighth International Competition for Young Conductors will be held in Besançon, France, from Sept. 4-14, with application deadline July 1. The deadline for application is Aug. 10 for the International Piano Competition "F. Busoni" held in Bolzano, Italy, from Aug. 25 to Sept. 6. First prize, the "Busoni" Prize, will be $800 plus an engagement for 10 concerts in Italy. (Information for these four contests may be obtained from the Music Committee of the People to People Program, Box 383, Charleston, W. Va.)

In Genoa, Italy, from Oct. 5 to 12, the First International Violin Competition "Nicolo Paganini" will take place. Applications must be submitted by Aug. 31.

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COLLEGE PRODUCTIONS AND FESTIVALS

■ The National Symphony Orchestra of Washington, D. C., held two Symphony-University Workshops on May 17 and May 25. The purpose of the Workshops was to give advanced music students in the area universities an experience of practical musicianship which would normally be inacessible to them. In the two sessions the full orchestra was made available, so to speak, to student composers, conductors and performers. Joining the National Symphony in this project were the five area universities which have large music departments, American, Catholic, Maryland and Howard Universities and Trinity College.

■ The first complete, staged performance of "A Mirror for the Sky" by Gail Kubik and Jessamyn West took place on May 23 and 24 at the U. of Oregon. The folk-opera, built around the life of John Audubon, enlisted the joint efforts of the university's Drama and Music Departments, and the Eugene-Springfield (Ore.) Symphony Orchestra.

■ Chicago's leading schools of music held their commencement concerts in the various halls downtown during the month of June. DePaul U. began the march with its concert in Thorne Hall, employing the school's own symphony orchestra, Paul Stassevitch, conductor, to furnish accompaniments for the soloists chosen in competition for the honored appearance. Chicago Conservatory lured a large audience to Orchestra Hall where with the assistance of members of the Chicago Symphony Orchestra, the various soloists reflected credit upon the school and its faculty. Likewise, Orchestra Hall served the American Conservatory to present its seventy-second Commencement Concert and Exercises with top-talent soloists assisted by the American Conservatory Orchestra, Russel Harvey, conductor. Chicago Musical College joined Roosevelt U. in impressive commencement exercises held in Orchestra Hall, with Rudolph Ganz officiating for CMC. The Cosmopolitan School of Music in its 51st year, held commencement festivities in the 11th Street Theatre, featuring among the soloists several prize winners.

■ The American Conservatory of Music (Chicago) has announced an intensive 10 Day Normal Course in the Robyn System of Childrens' Musical Training, under the direction of Ethel Lyon, July 7-17. The lectures and demonstrations will be given in Lyon-Healy Concert Hall.

■ Outstanding events on the Chicago Conservatory's agenda within the past several weeks, were the Opera Workshop's first performance here of Wolf-Ferrari's, "The Four Ruffians," directed by George Lawner; the faculty recital presented by Francois D'Albert, violinist, Alvena Reckzeh, pianist, and Henrietta Chase, soprano; and the five day Forum presenting George Kuyper (Behind the Scenes in Orchestra Hall), Bernard Dieter (Trends in Contemporary Music), Bethuel Gross (Requisites for Success in the Music Field); Sonia Sharnova (The Golden Voice of Opera, Then and Now), and George Lawner (Trends in 20th Century Opera).

■ Katja Andy, pianist on the faculty of De Paul U. School of Music, was soloist with the Chicago Sinfonietta directed by Leon Stein, in a performance of Bach's Piano Concerto in D Minor when the group presented a program of music for string orchestra at the De Paul Center Theatre recently.

■ The Academy of Vocal Arts, Philadelphia, Pa., gave a performance of "The Impresario" by Mozart and "Trouble in Tahiti" by Leonard Bernstein on June 16 in the garden of Faraway Farm, Haverford, Pa.

■ The 80th anniversary concert and commencement exercises of the New York College of Music took place in Town Hall, June 19. The concert offered, in addition to solos and ensembles by singers, pianists and instrumentalists, a group of works by student composers.

■ One hundred and forty-eight students received degrees from the Manhattan School of Music, N. Y., at commencement exercises on May 28. They came from 20 states, the District of Columbia and the Territory of Hawaii, and from seven foreign countries. Five of the latter are displaced persons, now residing in the U. S. Seventy-nine students received graduate degrees of Master of Music, 80 received the Bachelor of Music.

■ A new project for The Cleveland Institute of Music will be six evenings of opera in English as part of the summer season of plays at the Peninsula Players Barn Theatre, Peninsula, Ohio, Ward Davenny, Director, has announced. Two programs are planned, one for July 31, Aug. 1 and 2, the other for Aug. 7, 8, and 9. One program will be devoted to classic opera, the other to contemporary American opera under the musical direction of Paul Berl, Associate Musical Director of the Opera Department of the Mannes College of Music in New York.

■ Commencement exercises of the Philadelphia Conservatory of Music were held on May 26. Diplomas and degrees were presented by Dr. Willem Ezerman, president of the Conservatory, following a concert by students. The Conservatory granted 12 Bachelor of Music, 4 Master of Music, and one Doctor of Music degrees.

■ The Cappelmann School of Charleston, S. C., in its Baccalaureate-Commencement Exercises featured the compositions of Florence Turner Maley. The composer is a long time resident and teacher of New York City.

■ The Kathryn Turney Long Opera Courses opened their tenth spring season at the Metropolitan Opera House on June 9. Erich Leinsdorf was appointed to succeed Max Rudolf as director. These courses, which were instituted in the spring of 1949 by the Trustees of the Kathryn Long Trust, were conceived to "foster and encourage the continuance, growth and improvement of the performance in the United States of grand opera."

■ A New York area premiere of "Miranda and the Dark Young Man," one-act comic opera by Long Island's distinguished composer, Elie Siegmeister, was given at the first annual Festival of Contemporary Music at Hofstra College, Hempstead, on May 24. The Hartt Foundation Opera-Theater Guild of Hartford, Conn., which produced the World premiere of the opera in 1956, staged and performed the composition again. Dr. Moshe Paranov was guest conductor.

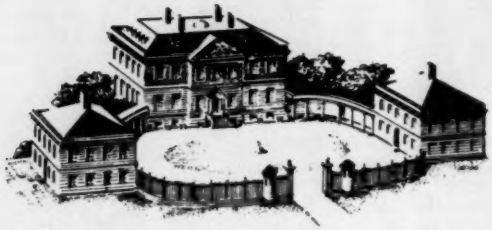
■ The Third Annual Lane Summer Series will present the following concerts during Summer Session of the University of Vermont: July 8—Andre Eglevsky Ballet Quartet; July 15—After Dinner Opera Company; July 22—Goss and Whetsel in "Make A Show"; July 29—Kroll Quartet.

BEN SHACHAR *as "Sam" and* NATALIE MOECKEL *as "Dinah" in the outdoor performance of Leonard Bernstein's "Trouble in Tahiti," presented by Philadelphia's Academy of Vocal Arts on June 10.*

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE



THE TRYON PALACE *at New Bern, N. C., which has just been restored to its exact pre-Revolutionary status and will attract thousands of visitors. The Governor has appointed Mrs. Thomas V. Moseley, Guild chairman of Kinston, N. C., to be in charge of all music at the Palace.*

Steinway Hall Sold

Steinway Hall and studios have been sold, and Carnegie Hall is to be torn down. The big issue in New York now is: Where will there be studios for teachers, rehearsals, auditions? One musician we know says he is going to Central Park Zoo — it's centrally located, and pupils will feel at home after Carnegie Hall. However, it really is a serious matter and exists in all large cities now as a result of increasing population, high real estate taxes, and upkeep.

MARILYN MONGOLD, *Guild Diploma, Scholarship and Paderewski Medal winner, is a pupil of Ethel M. Shaver of Bakersfield, Calif. She also won an appearance with the Kern County Philharmonic and award of* $100. *In addition to the piano she has played the oboe in her school orchestra for several years, plans to major in music.*

Guild Teacher Discovered Talent

Eunice M. Pearson (Mrs. J. B. Pearson), chairman of Guild Auditions in Raleigh, N. C., once overheard a boy trying to play the piano and offered to teach him. In a month she realized he was the most talented pupil she had ever known, and she taught him for four years. He graduated from the University of North Carolina, attended Eastman School, taught at the universities of Michigan, Manitoba and Cornell, then won the Prix de Rome, two Guggenheim fellowships and, most recently, a $1500 grant from the National Institute of Arts and Letters. His name? **Hunter Johnson.**

"Boy of the Year" Studies Piano

Lindley Ruddick, 15, received the "Boy of the Year" trophy from The Boys Club of America at the Waldorf-Astoria in New York City recently. He was described as athlete, radio sports commentator, chess enthusiast, honor student, airplane designer, and *musician.* He is a piano student with Guild member **Norman J. Barkman** of Seymour, Indiana.

MARJORIE HAIMBACH *of Langhorne and Philadelphia, five of whose pupils have been selected to play with orchestras in her region, and have made professional appearances in solo and two-piano recitals in Pennsylvania and Delaware.*

Schnabel Interest in Beginners

Artur Schnabel was deeply interested in the teaching of beginners, according to his niece and pupil, **Poldi Zeitlin.** Asked what she considers most important in preparing a student for lifelong enjoyment of music, she replied: "Good note-reading and ensemble playing are of the utmost importance. I always teach reading from the very beginning, from lesson one. By the second lesson the pupil plays something with hands together and becomes acquainted with the whole keyboard. Ensemble playing in the earliest grades develops rhythm as no amount of mechanical counting can do. Good reading and rhythm must be carried through all of a pupil's music study." Miss Zeitlin is a member of the faculty of the Mannes College of Music, adjudicator for the Guild, and enters many pupils in Guild auditions each season.

Items

The St. Louis Guild chapter, Dorothy Noble Lord, chairman, presented **Ray Ellerman** in a harpsichord recital on May 19. The advance program was distributed with a list of suggested reading on the harpsichord.

David Perry, pupil of Mrs. Ollie Andrews, won the Raleigh Junior Music Club Scholarship and will study organ at Meredith College.

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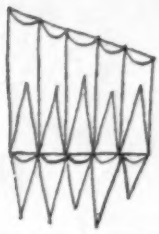

GENERAL REVIEWS

Frederick Werlé

Piano Music

DIABELLI VARIATIONS edited by William S. Newman: The sixteen variations presented in this collection were selected by the editor from a series of variations by fifty composers and virtuosi contemporary with Beethoven. Diabelli requested a variation from Beethoven but the latter preferred to write his own set of 33 variations on the Diabelli theme which still remains one of the greatest works in the piano literature. Most of the fifty contributors to Diabelli's original idea remain unknown to us today. Nevertheless, the present collection is of real historical interest and not only pianists, but musical scholars will be intrigued and amused by the various styles of these lesser-known composers and virtuosi. The best known composers are Schubert and Liszt, who was then only eleven years old. Moscheles, Hummel and Czerny are also familiar names but the remaining composers have passed into obscurity. The album also contains some highly illuminating facts and references. Published by Summy-Birchard Publishing Co., Evanston, Illinois. Price: $1.25.

Space does not permit more than a listing of the large amount of contemporary piano music received. However, the following selected list of works are of special interest for the concert pianist:

Published by Boosey and Hawkes:

PETER JONA KORN—Sonata No. 1, Opus 25—Price: $1.50.

BENJAMIN LEES—Fantasia for Piano—Price: $1.25.

ARNOLD van WYK—Pastorale e Capriccio—Price: $3.50.

WALLINGFORD RIEGGER—Toccata—Price: 75 cents.

Published by Peer International Corp. (Southern Music Pub. Co.), N. Y.

ALAN HOVHANESS—Fantasy on Ossetin Tune—Price: 75 cents.

OSCAR L. FERNANDEZ—Reverie—Price: 65 cents; Mirage—Price: 65 cents.

A. ADNAN SAYGUN—Sonatina—Price: $1.50; Anadolu'dan (from Anatolia) 3 pieces—Price: $1.25.

Published by Broude Brothers (Rongwen Music, Inc.), N. Y.

JAIME MENDOZA-NAVA—Gitana (5:48 minutes).

JOAQUIN NIN-CULMELL—Tonadas (Vol. I) 12 short pieces (15:07 minutes).

MENAHEM BENSUSSAN—Three Pieces (Diabolic Etude, Prelude, Burlesque).

Published by Augener, Ltd., London.

ALAN RICHARDSON—Sonata, Op. 26; Two Nocturnes, Op. 30; Character Sketches, Op. 31 (4 pieces).

PERCY TURNBULL—Pasticcio (on a theme of Mozart).

ALICE—HESS—Rhapsody.

Published by Mills Music, Inc., New York.

FREDRIC MYROW: Theme and Variations—Price: $1.75.

FRANZ REIZENSTEIN: Musical Box—Price: $1.25.

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New Concertos

WILLIAM WALTON: Concerto for Violoncello and Orchestra. The premiere of this Concerto was given by Gregor Piatigorsky to whom the work is dedicated, and the Boston Symphony conducted by Charles Munch, on Jan. 25, 1957. It is a novel work both in the scoring and in the difficult solo part. The three movements consist of a Moderato, Allegro appassionato and an unusual finale, Tema ed improvvisazioni containing two very difficult and lengthy cadenzas. It is undoubtedly one of the finest contributions to the limited 'cello concerto repertory by one of Britain's most distinguished composers. Duration: approximately 27 minutes. Publisher by *Oxford University Press.* Price: Score—$5.25. Arrangement for Cello and Piano—4.75. Orchestral material available on hire from the publishers.

J. C. VANHALL (1739-1813): Concerto for Oboe and Strings—freely adapted by Vilem Tausky. This short three-movement work contains all the charm and sparkling gaiety of the Classical period in the two outer movements and a most expressive slow movement well suited to the oboe. Duration: approximately 12 minutes. Published by *Oxford University Press.* Oboe and Piano parts: $2.50. String parts available on hire from the publishers.

WILLIAM WALTON: Johannesburg Festival Overture commissioned by the Johannesburg Festival Committee for the seventieth anniversary celebration of the City of Johannesburg. Duration: about 7 minutes. Published by *Oxford University Press.* Price: $3.50 for full score. Orchestral material on rental from the publishers.

MORTON GOULD: Declaration Suite for Orchestra. The work consists of orchestral movements from "Declaration—a symphonic narrative" for orchestra, two solo speakers and speaking chorus. The movements are entitled Liberty Bell (Passacaglia), Midnight Ride (Scherzo), Concord Bridge (Memorial), Summer '76 (Serenade), and Celebration (Chorale and Fugue). The Suite was first performed by the Symphony of the Air under the direction of Howard Mitchell in Carnegie Hall, Feb. 14, 1957. Published by *G. & C. Music Corp.* Sole Selling Agent, *Chappell & Co., Inc.,* N. Y. Price for Study Score: $3.00.

EDMUND RUBBRA: Concerto in G for Piano and Orchestra, Op. 85. This work was commissioned by the British Broadcasting Corporation and was given its first performance at the Royal Festival Hall on March 21, 1956. It is a very pleasant and effective neo-romantic work in three movements entitled Corymbus, Dialogue and Danza alla Rondo. Published by *Lengnick & Co., Ltd.,* and obtainable in the U.S. at *Mills Music, Inc., N. Y.* Price: $3.25 for the two-piano score. Score and orchestral parts on rental.

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Orchestral Scores

Of the numerous orchestral scores received, the following is of special interest and merit:

VITTORIO GIANNINI: Symphony No. 2 commissioned for the 50th Anniversary of the M.E.N.C. Published by *Chappell & Co.,* New York. Price: Set of parts with full score—$35. Full score: $7.50.

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THE DANCE

By ROSALYN KROKOVER

■ "Le Rendez-vous Manque," translated as "The Broken Date," came to the Adelphi Theatre on May 20 backed by a rather unusual list of credits. None other than Françoise Sagan was responsible for the libretto of this dance-drama in three acts. Decor was by Bernard Buffet, the well-known Parisian painter. Roger Vadim of the French cinema staged the show; Toni Lander, Adolfo Andrade and Noelle Adam were the leading dancers; choreography was by John Taras and Don Lurio; music by Michel Magne.

With such a distinguished group of dancers and creative minds behind the enterprise, the least one might have expected was an inventive, experimental piece of theatre. What actually came out was part night-club, part sex, part conservatory-graduation-exercise of a dance-of-the-flowers nature. The music was distressingly banal in its mixture of jazz and salon-like elements that were akin to a "Warsaw Concerto" type of writing. Neither of the choreographers had anything original to contribute, though Lurio, who did the jazzy second act (Taras was responsible for the more orthodox ballet style in Act I and III), injected a bit of humor and some lively legwork.

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Sagan's libretto was nothing, really nothing; a sort of divertissment on carnal love with a Romeo and Juliet ending.

But sex there was. A blonde young lady named Noelle Adam came on stage and caused smoke to curl from the ears of the more impressionable male members of the audience. She is a good dancer with an enigmatic type of beauty and a quality of sex appeal that comes right over the footlights as a tangible force. Lurio has seen to it that her peculiar assets are completely exploited. The ballet has two seduction scenes that leave nothing to the imagination, and make the equivalent scenes in Roland Petit's "Carmen" seem as tame as a Brownie campfire by comparison.

It is a pity that "The Broken Date" is so tenuous choreographically and musically, for the sets are imaginative and the little company known as the Ballet-Theatre Français contains some talented and attractive boys and girls. They are good dancers, and what is more, they have personality and can act. Perhaps one of these days they will be back, with material that shows them to better advantage. It certainly is to be hoped that "The Broken Date" is not representative of current intellectual and choreographic trends in France today.

■ Before leaving on its extended European tour Ballet Theatre once again presented an evening of ballets that had been created by the Ballet Theatre Workshop. As in previous seasons the program was given at the Phoenix Theatre. There were two works by William Dollar—"The Parliament of the Birds" and "Angrismene." Other ballets were "The Mirror," by Enrique Martinez; and "Ovid Metamorphoses," by Herbert Ross. Of the four the Martinez and Ross works were the most interesting. For one thing "The Mirror" had a good original score by the young conductor, Kenneth Schermerhorn. And while there was nothing particularly new in the idea of a woman and her reflection, Martinez choreographed skilfully for his dancers and the music was right for what he did. Nora Kaye was the leading figure. Her reflection was Fredda Maurice and the men were Scott Douglas, Ray Barra, Leo Duggan and Michael Lland.

Herbert Ross chose Arnold Schoenberg's Five Pieces for Orchestra for his "Ovid Metamorphoses." Ross is about the most promising of the younger choreographers. He has a nervous type of energy, dramatic intensity and feeling for the music he uses. But a choreographer of his talent does not have to fall back upon shock element the way Ross constantly does. He sometimes hurts his own cause by injecting carefully calculated sensational elements that do not always ring true, and also which are not always in the best of taste.

When Ballet Theatre returns to the Metropolitan Opera House on Sept. 16 for a three-week season it will present five new works. Two are revised versions of Workshop ballets—Ross' "Paean" and Kenneth MacMillan's "Journey." The other three are "Blue Elephant," choreographed by Peter Gennaro; "Miss Julie," by Birgit Cullberg; and "Pas de Deux-Paquita," by Alexandra Fedorova Fokine.

■ The Jacob's Pillow Dance Festival opens this year on July 1 and extends through Aug. 30. The number of performances per week vary (anywhere from 4 to 7) for the imposing list of artists who will perform. Ted Shawn has always made a point of introducing new names and this season the Kandyan Dancers from Ceylon and Maria Dolores Garcia from Brazil will make their U. S. debuts at the Pillow.

SCIENCE AND THE PIANIST

(Continued from page 7)

sure some pianists learn this from practical experience, but it is reassuring to know "why" as well as "how."

A medical doctor and amateur pianist, Dr. Avram Barnett of New York City, was also able to enlist the cooperation of such players as Leopold Godowsky, José Iturbi, George Gershwin and others in a series of experiments to determine the most efficient angles for the position of the parts of the body in playing. For example, Dr. Barnett discovered that when the artist played massive chords very strongly the player tended to press less against the floor (though all the pianists declared their feet were pressing harder against the floor). To offset this leg reaction to the arm thrust, pianists bend forward slightly and also move their left leg back so as to get leverage to propel their whole body weight from their toes up into the keys.

In France, a Mme. Louta Nouneberg took motion pictures of such willing collaborators as Wilhelm Backhaus, Alexander Borovsky, Robert Casadesus, Alfred Cortot, Artur Rubinstein and others as they played Chopin Etudes. The writer has in his possession the stills of these movies. They reveal many striking facts about the positions of the fingers, hands, arms and body. From the actual movies, Mme. Nouneberg observed that the players were making subtle sidewise arm adjustments from note to note, to which she ascribed the performer's smoothness of arm motion across the keyboard.

It is gratifying and reassuring to find these famous artists cooperating in scientific researches to unlock the technical secrets of their playing. It is a splendid manifestation of their open-mindedness and intellectual curiosity and of their respect for the scientific approach to the analysis of piano technic.

In a world awakened to the importance of scientific research it would be short-sighted indeed for the pianist to ignore what science can contribute to his technical mastery.

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